

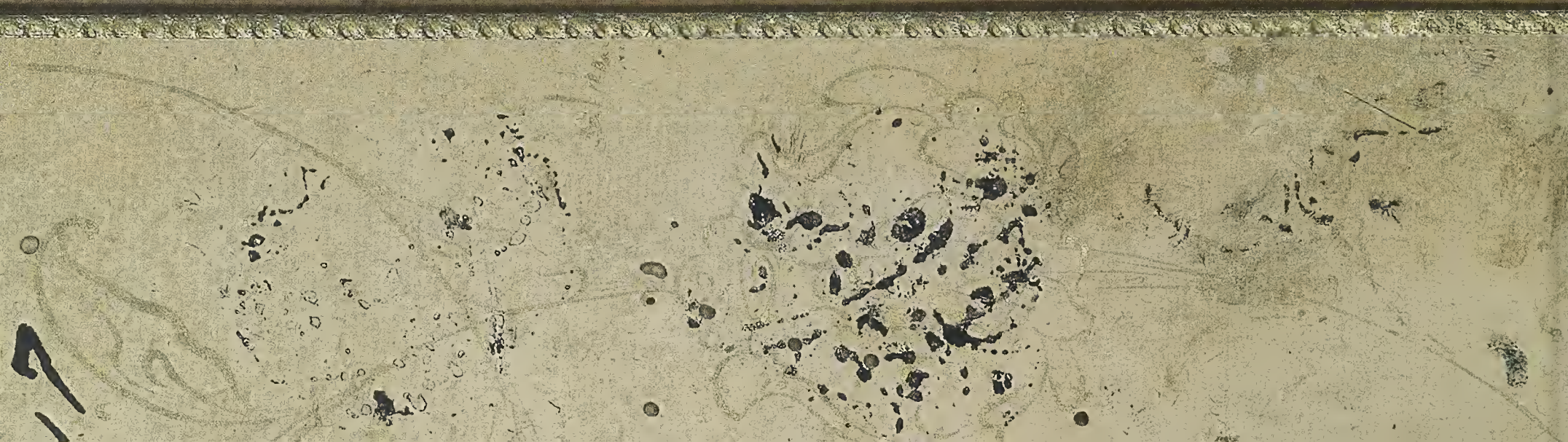
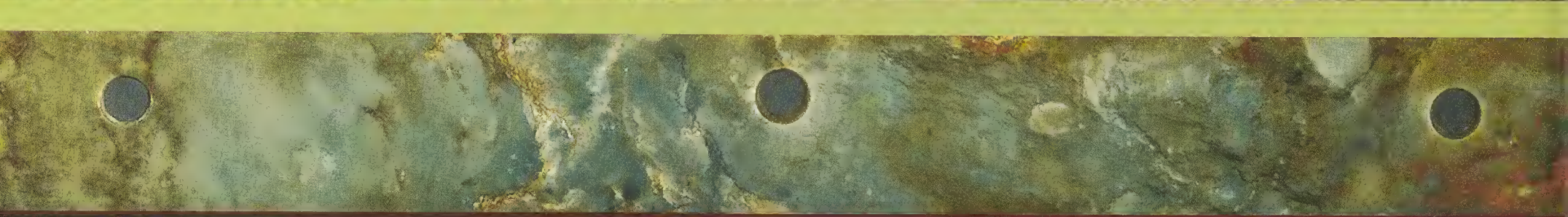
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## 2 Director's Letter

### Details

- 4 **AN INSIDE VIEW 2** Up Close and Behind the Scenes  
A new home for jades and Chinese art; Moving Perspectives focuses on contemporary video art; Gifts to the Tsars in the 16th and 17th centuries; puppets turn heads on the Mall; and how the Galleries went from film to digital.

### Exhibitions

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- 18 **Y.Z. KAMI** Iranian-born, New York-based artist, Y.Z. Kami paints portraits and creates canvases that vibrate with a sense of the inner world.
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Ten years ago, Sir Edmund traveled to Washington, D.C., to receive the James Smithson Bicentennial Medal. During his trip, he stopped off at the Freer and Sackler and left us a memento of his famous climb.

Annual Record 2007

## DIRECTOR'S LETTER

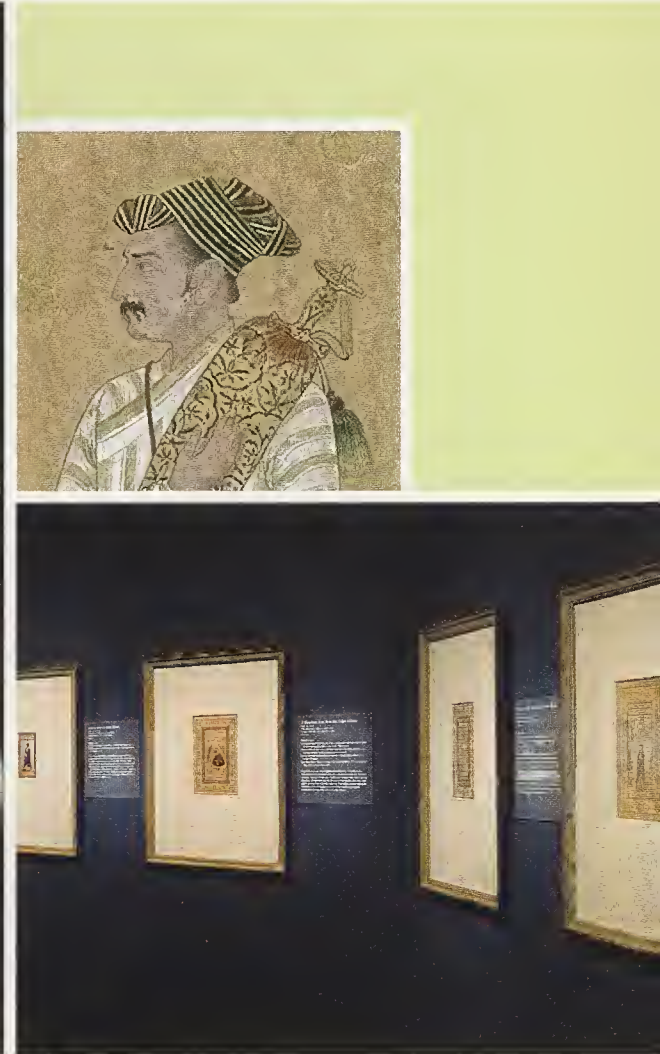
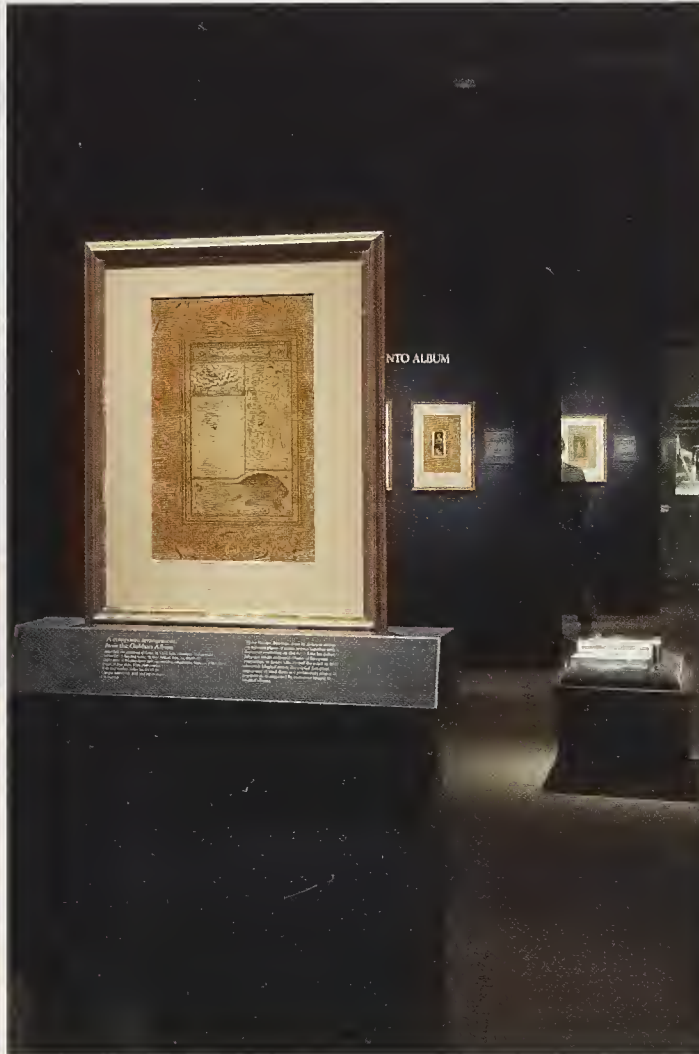


### POINTS OF CONTACT

During the past several years we have organized and presented international exhibitions of ambitious scope and content. None was more complex and demanding than the recent *Encompassing the Globe: Portugal and the World in the Sixteenth and Seventeenth Centuries*, which looked at how Portugal was for a time the center of the trading world, as the Pacific and Atlantic oceans no longer lay as barriers to man, but became instead the principal conduits for global exchange. The sixteenth century saw the first systematic encounters between Europe and the greater parts of Asia, and this exhibition examined cross-cultural connections by including art from diverse regions, including Africa, Brazil, China, and Japan. Cultural exchange was also the theme of *Wine, Worship, and Sacrifice: The Golden Graves of Vani*, which examined the ancient kingdom of Colchis (in present-day Georgia), where local, Greek and Persian objects and motifs became intermingled. This year we have begun what we are calling “The Year of India,” though in fact the celebrations will run over two years. In the spring we presented *Muraqqaʿ: Imperial Mughal Albums from the Chester Beatty Library, Dublin*. The Chester Beatty Library, one of the greatest collections of manuscripts in the world, is especially renowned for its Islamic collections and its Biblical manuscripts. Like Charles Lang Freer, Chester Beatty was an American-born industrialist who displayed almost unerring taste in his collecting. There is much that our two institutions can gain from each other, and we are eagerly pursuing further collaborations with the Beatty Library.

Our Year of India continues with *Garden and Cosmos: The Royal Paintings of Jodhpur*, featuring paintings that have never been seen outside of India. Many are as much as four feet in width, and they contradict our stereotypes of Rajput painting not only in size but aesthetic—many are quite other-worldly, exploring concepts about the creation of the universe that no Hindu painters had attempted to put in visual form before. In full contrast are paintings that celebrate





this terrestrial realm—more specifically, the sensuousness of palace life at Ahhichatragarh Fort in the city of Nagaur—or the celestial realm inhabited by the Hindu deities Krishna and Radha.

An upcoming exhibition from the Kremlin Armory in Moscow features gifts presented to the tsars by the sultans of the Ottoman Empire and the shahs of Safavid Iran in the sixteenth and seventeenth centuries. Gold and jewel-encrusted objects demonstrate how gift-giving cemented political and commercial relationships between an increasingly assertive Muscovy and the more established empires of Iran and Turkey.

2007 marked the twentieth anniversary of the opening of the Arthur M. Sackler Gallery, and our international loan exhibitions would never have been possible without its establishment, as the Freer Gallery can neither lend nor borrow works of art.

In looking ahead, if not twenty years, then at least to the next five, we intend to create a greater balance between our permanent collections and loan exhibitions. We will begin a campaign to transform the permanent galleries in both the Freer and the Sackler, playing on the respective strengths of each collection and, above all, creating complementary rather than duplicative experiences in the two Galleries. We intend to cultivate our dual role as public museum and research institution.

Charles Lang Freer's intention when he founded what was the first museum for the fine arts at the Smithsonian, was to provide "points of contact" between the arts of Asia and the works of American painters of the Aesthetic Movement, best exemplified by James McNeill Whistler. Our intention is to provide for the American public "points of contact" with the manifold artistic creations of Asia—past and present.

—JULIAN RABY



A large, circular, green stone object, possibly a jade disc or coin, with a central hole and a textured surface. It is surrounded by intricate, carved, swirling patterns, likely representing clouds or stylized figures, set against a dark background.

# Turning Heads

In the nineteenth century, *kuruma ningyo*, a unique form of puppetry developed in Japan. Using a wooden block with wheels, one person can manage a single puppet, in contrast to *bunraku*, the more famous type of Japanese puppetry that requires a three-to-one people-to-puppet ratio. Tsuruga Wakasanojo XI, a master *shinnai* player and a Japanese national treasure, teamed up with the puppeteers for a recent performance of music and puppetry at the Sackler. The wheels kept the puppets moving while the traditional music and storytelling created a work for all times.





## Moving Mountains

YANG FUDONG INAUGURATES THE MOVING PERSPECTIVES SERIES OF VIDEO ART

Mountains have long been a place for refuge and contemplation in the Chinese landscape. Here, one could not only escape the turmoil of everyday life, but also touch the realm of the immortals. Internationally renowned artist Yang Fudong, who was born in Beijing in 1971, continues and expands on this tradition with the medium of video. His *Seven Intellectuals in a Bamboo Forest, Part 1*, tells the story of seven young Chinese men and women in modern Western-style dress who have retreated to the lofty peaks of Yellow Mountain. Their story refers to a famous tale of seven sages who sought refuge in the bamboo grove from the political and social turmoil of third- to fifth-century China. Yang Fudong's work echoes this early tale while also shedding light on China's Cultural Revolution. Yang, who graduated with a degree in painting from the China National Academy of Art in Hangzhou, brings a painterly touch to the art of video and invites the viewer to linger in the settings and states of mind that have inspired artists for centuries.

## Gifts for the Tsar

TREASURES FROM THE KREMLIN ARMORY MADE IN SAFAVID IRAN AND OTTOMAN TURKEY

Mikhail Fyodorovich, the first tsar of the Russian house of Romanov, and his son, Alexi Mikhailovich, knew a thing or two about receiving gifts. In fact, gift giving was such an important part of diplomatic protocol in the sixteenth and seventeenth centuries that nothing was left to chance. Gift giving played an important role in the pre-modern world, intended to cement both political and commercial relationships. The tsars were specific in what they wanted; gifts were mandatory, not voluntary. If the swag they received was not as fine as they had requested, then the unlucky diplomat bearing the goods was turned away. In May 2009, sixty of the finest objects from the Kremlin Armory go on view at the Arthur M. Sackler Gallery, the only venue in the world for this exhibition, which features lush textiles, gold objects studded with jewels as well as saddles, stirrups, and other regalia for the tsar's horses. A beautifully illustrated catalogue will accompany the show and make a great you-know-what for someone you're really trying to impress.



A VOIDED VELVET FROM 17TH C. TURKEY, A SHIELD FROM 16TH C. IRAN; AN IRANIAN SADDLE FOR THE TSAR FROM 1590, AND AN ELABORATE TURKISH HORSE TRAPPING MADE OF LEATHER, JEWELS, GOLD, AND OTHER MATERIALS.



## Photo Shop

✱ THE FREER AND SACKLER PHOTO DEPARTMENT WAS THE FIRST SMITHSONIAN STUDIO TO CONVERT FROM FILM TO DIGITAL IN THE MID 1990S.

✱ THE DEPARTMENT HAD STOPPED USING FILM BY 1998.

✱ THE GALLERIES STILL HAVE 8 X 10 VIEW CAMERAS THAT DATE BACK TO THE FOUNDING OF THE FREER IN 1923, INCLUDING THOSE MADE OF ALUMINUM AND WOOD BY LINHOFF AND DEARDORFF.

✱ LABAN F. DEARDORFF REPAIRED CAMERAS FOR NEARLY 30 YEARS BEFORE HE BUILT THE FIRST DEARDORFF.

✱ THE ORIGINAL 8 X 10 VIEW CAMERAS PROJECTED A DIM, INVERTED PICTURE ONTO THE GROUND GLASS, FORCING THE PHOTOGRAPHER TO POSITION HIMSELF UNDER A DARK CLOTH TO COMPOSE AND FOCUS THE IMAGE.

✱ THE PHOTOGRAPH ON THE LEFT (AND COVER) SHOWS WHAT THE PHOTOGRAPHER WOULD HAVE SEEN ON THE GROUND GLASS OF THE DEARDORFF CAMERA WHILE PHOTOGRAPHING AN EARLY 17TH-CENTURY ORIBE WARE EWER.

✱ THE MUSEUMS ALSO HAVE A SPEED GRAPHIC, CONSIDERED THE FASTEST CAMERA OF THE 1950S AND '60S.

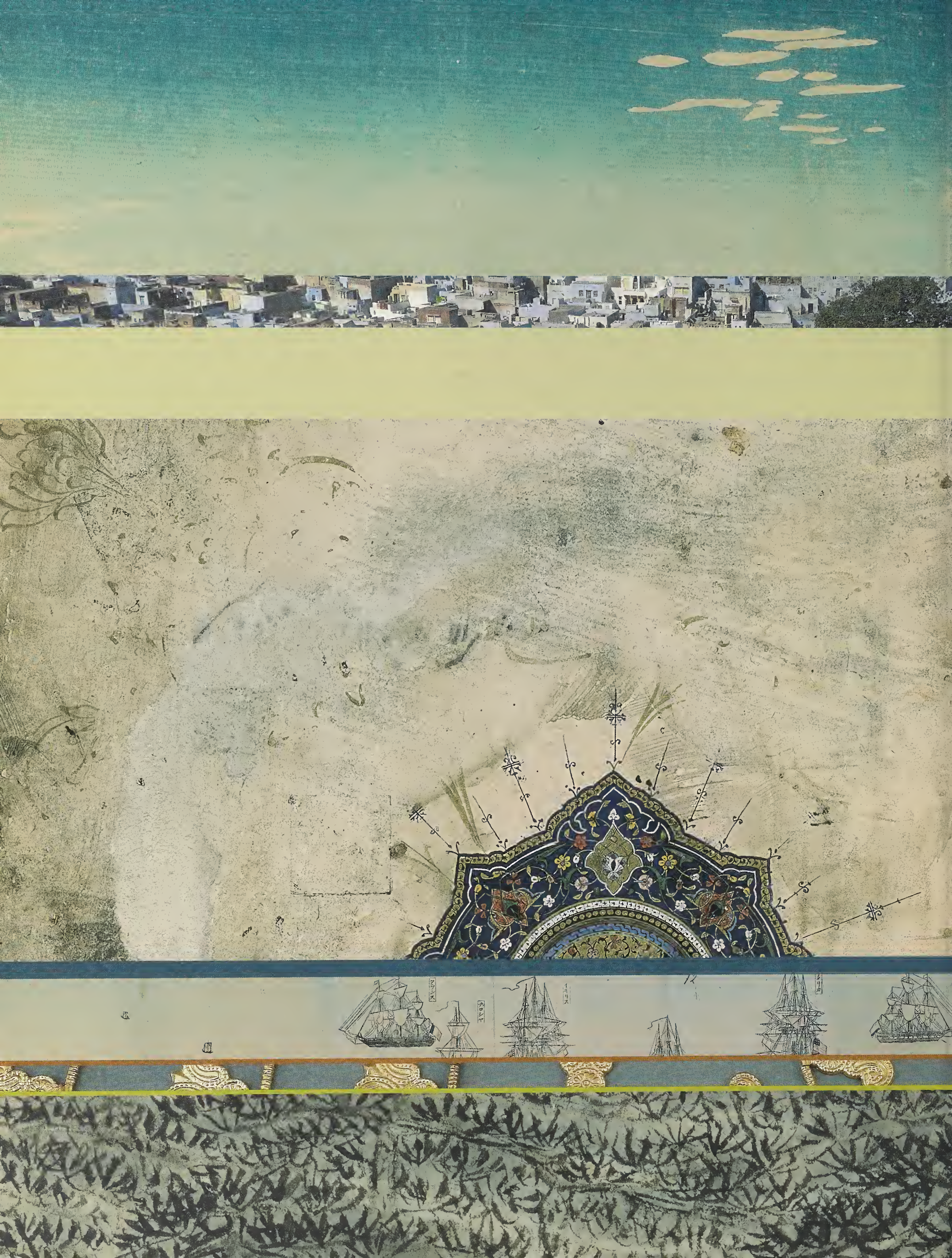
✱ ART HANDLERS STILL BRING OBJECTS TO BE SHOT AT THE PHOTO STUDIO.

✱ THE FREER AND SACKLER CURRENTLY HAVE MORE THAN 100,000 DIGITAL IMAGES OF OBJECTS AND EVENTS ON THEIR SERVERS.

✱ OLD TRANSPARENCIES AND PHOTOGRAPHS ARE STORED IN THE MUSEUM, BUT HAVE BEEN RESHOT DIGITALLY AND ARE NOT SUBJECT TO DAMAGES FROM AGING.

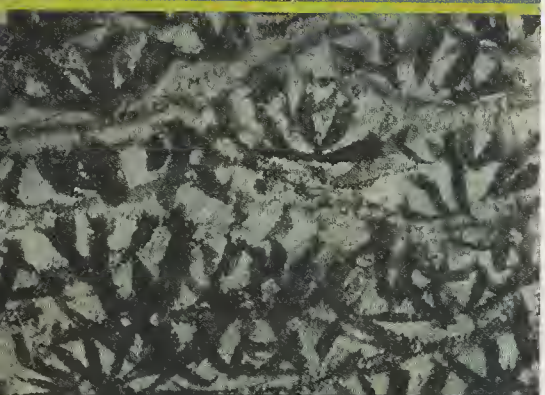
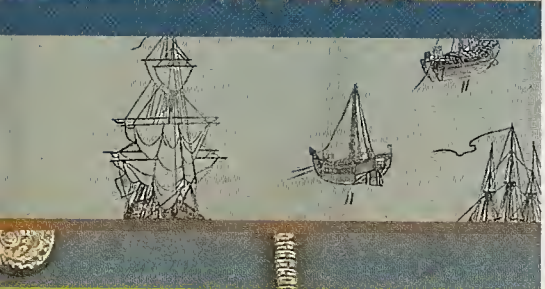
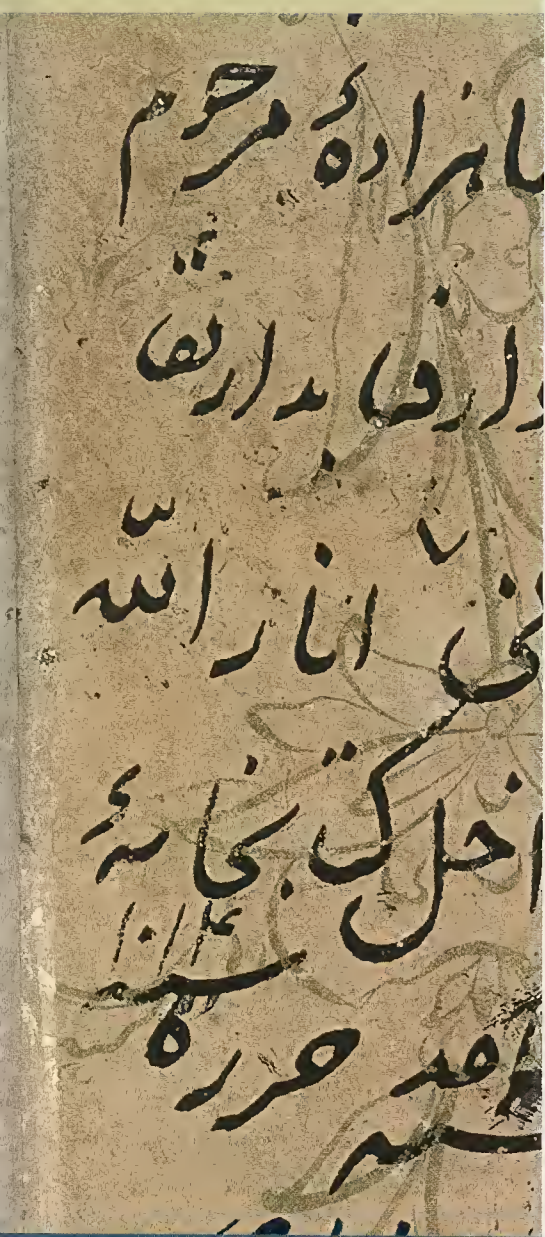








# EXHIBITIONS

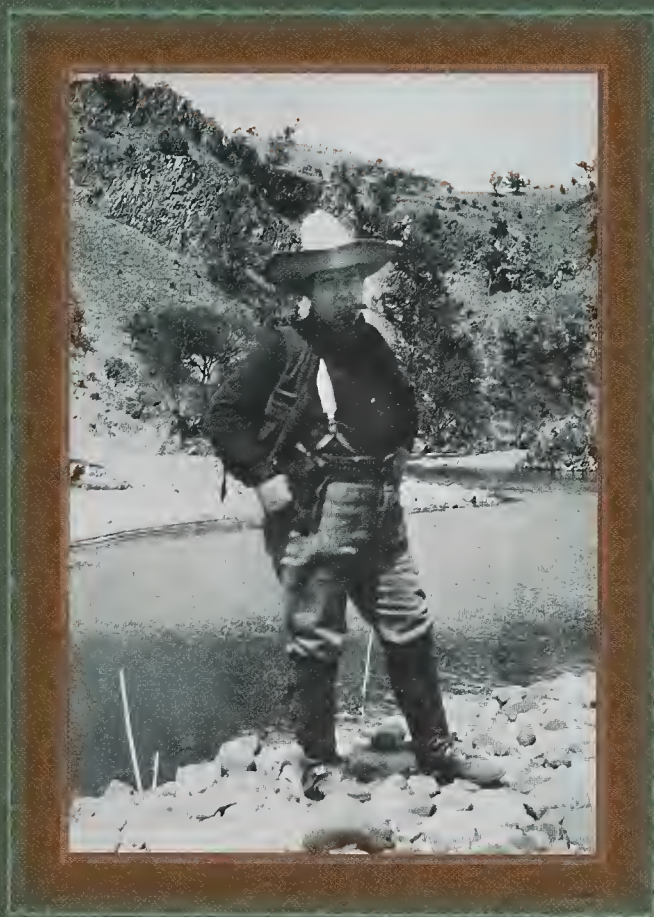








THE  
COLLECTED  
ADVENTURES  
OF  
CHESTER  
BEATTY





# ALFRED CHESTER BEATTY

1875–1911

From New York to  
Colorado and back

Chester Beatty began his professional career as a miner in Colorado, after graduating from Columbia University in 1898. Though he started as a “mucker,” making only a few dollars a day, he was ambitious and rose through the ranks, eventually starting his own mine consultancy business.



BEATTY MADE HIS FORTUNE IN THE MINES OF THE AMERICAN SOUTHWEST.

He made his first millions in the trails of Colorado and the Sierra Madre and developed mine enterprises in the Americas, Europe, Africa, and Asia. He rose to become the “World Copper King” and had enough money to pursue his passion: book and manuscript collecting.

was only ten years old when he attended his first auction at Bangs & Company Auction House on Broadway in New York City. Born in 1875 in New York, Beatty started collecting mineral specimens as a boy, and the trip he and his father took to Bangs & Co. was in the hopes of acquiring a sample of the pink calcite that had caught his eye. He came to the sale with fifteen cents in his pocket, and he waited patiently until the auctioneer brought forth the chunk of calcite that had stirred his imagination.

“How much am I bid?” came the booming voice of the auctioneer.

Beatty raised his hand and was the first person to reply. “Ten cents,” he said in his strongest voice, before anyone else in the room had a chance to respond.

The auctioneer was not too impressed and implored, “What more am I bid, gentlemen?” as he searched the room for other, older bidders.

Beatty always remembered his feelings during the auction and how he was praying inwardly that his would be the only bid. The seconds must have felt like hours.

“Any advance?” the auctioneer beseeched the silent crowd. He waited a few more minutes, then added, “Now, gentlemen, surely this beautiful specimen is worth more than ten cents,” he pleaded.

Silence.

“You men are outbid by babes and sucklings,” was the auctioneer’s parting comment as he brought his gavel down with a resounding thud, then joined the crowd in laughter.

It was ten cents well spent. It also proved to be an amazingly prophetic moment in the life of a child who, as an adult, would stake his claim in mining and would also become a name heard frequently in auction houses around the world.

Plus, he still had five cents to put toward his next purchase.

## MINING HIS COLLECTIONS

That adventure at Bangs and Co. seemed to seal the young boy’s fate. His interest in minerals led him to pursue a degree in engineering from 1894–98 at Columbia University’s School of Mines—the first mining and metallurgy school in the United States, founded in the 1860s. Armed with his degree, Beatty left New York for Denver, which was fast becoming one of the most important mining regions in the country with settlements at the foot of the Rocky Mountains with names such as Leadville, Cripple Creek, and Matchless. He headed west to pursue a dream and accumulate a fortune, and took his first job as a mucker. He was paid a salary of two dollars a day to clear rock and debris from the mine tunnels. (About a dozen years earlier, Oscar Wilde had traveled to Denver under the auspices of promoting a new Gilbert and Sullivan operetta. He lectured in the town of Leadville, and was given a tour of the mines by the “king of silver,” Horace Tabor.) Though his Columbia education was of little use in this roll-up-your-sleeves kind of work, Beatty became



Chester Beatty’s Mughal “manuscripts of all time” include *The Late Shahn Jahān Album* (top and bottom), as well as the *Alamgiri Album* (below), both created in the mid-seventeenth century.







هرگاه که در جهان در آید  
رسان از رخ و ساسانی

عمر تو که از نور که بران می بود  
پیر و سخن گفت که عالم پرور

باطن که حدیث را به تو گوید  
از سخنش پرستان به پیر

ز عدل شاه نورالدین جهانگیر  
کیست در ایران بر سر

زمن مقدم طالبی  
زمین شکست بر که باقی

تنگ شاد نورالدین جهانگیر  
خضابود در او چون کمند  
کنند از هم چای و شیرین بودم  
زین بوی مشک و شکر

عمل کردن برید رادی  
یا خلاص بود از پشیم



1912-1949  
London at peace  
and at war

Chester Beatty started collecting rare books and manuscripts while he was living in New York in the early 1920s. He left his Fifth Avenue mansion and moved to London, purchasing Baroda House in Kensington Palace Gardens. After living in London for twenty years, he renounced

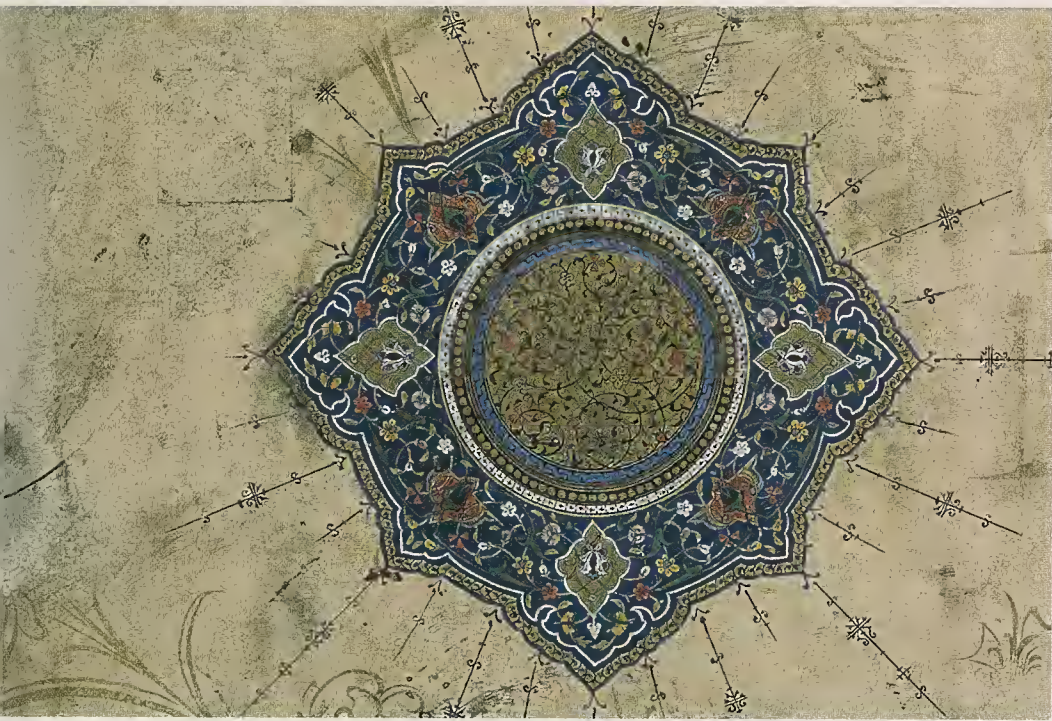


BARODA HOUSE IN LONDON, THE ORIGINAL HOME OF THE BEATTY COLLECTION.

his American citizenship in 1933. He began to fill his library with important printed books, European and Persian manuscripts and Old Master prints. His wife decorated their home with French furniture and Impressionist paintings.







Above, detail from *Tuhfat al-ahrar* (Gift of the Free), by the 15th-century poet Jami. Below, a composite image from the *Guishan* album includes an engraving of Luna by Virgil Solis, and a kneeling scribe by Riza Abbasi (left).



mine superintendent before gradually setting up his own mine consultancy business. In 1900 he moved to the gold mines of Cripple Creek, which at the time was the world's leader in gold production. His salary rose to approximately one hundred dollars a month, which was considerably higher than his mucker's salary. This prompted him to comment, "I still have beer tastes but I hope to get to champagne some day." He wouldn't have long to wait: the bubbly was right around the corner.

#### A LIFE IN BOOKS

Chester Beatty was a millionaire by the time he moved from Denver to New York City with his wife Grace and their children, Ninette and Chester, Jr. The Beattys settled into a grand home on Fifth Avenue and 73rd Street. A library held the books and manuscript pages that Beatty was beginning to collect, including illuminated manuscripts, Old Master prints, and a few pages from a *Shahnama*, the Persian book of kings. Records show that in the years before 1921 Beatty never spent more than \$5,000 for any one book—but that was still a large amount considering the times. In 1911, tragedy struck the Beatty household when Grace died of typhoid fever. Two years later Beatty married New York socialite Edith Dunn, then decided to move his family to London, which at the time was the financial capital of the world. Beatty wanted to be a mining financier, and only in London could that dream become a reality. He purchased Baroda House in Kensington Gardens, which was built in 1845 and in 1891 had become the residence of the maharaja of Baroda. At the outbreak of World War I, he decided to stay in London, and he allowed the American Red Cross to turn Baroda House into a hospital. Beatty took his family to China and Japan, where he added to his collections by visiting dealers in Osaka, Kyoto, and Yokohama.

#### LOOKING EAST

The folio from the *Shahnama* may have been Beatty's first acquisition of an Islamic manuscript. His purchases in the area of Islamic art likely date back to either 1905 in New York or the following year in Paris. Regardless, Beatty's eye went straight for Persian and Mughal illuminated manuscripts, as did other collectors of the time. For example, in 1907 Charles Lang Freer purchased Colonel Henry Bathurst Hanna's collection of Indian art, which Hanna accumulated while stationed in India. The collection included seventeenth- and eighteenth-century Mughal manuscript pages—of which Hashim's *Portrait of Abd ar-Rahim, Khan Khanin*, is of supreme importance—and was on the market for more than twenty years before Freer purchased it. It had been on display in London, Newcastle, as well as Paris, Munich, New York, and Philadelphia. It's not clear whether Beatty was interested in it or not; it seems as if the Hanna collection sparked an interest in Mughal art and a subsequent market.

Not long after Beatty acquired a copy of the *Akbarnama*,



که برین نود احمسبیا ز شهاب

در این کتاب  
مجموعه  
کتابخانه  
ملک

ستان سرو و فانیست و تسم

در این کتاب  
مجموعه  
کتابخانه  
ملک

بنال بسیل که جای و راه

در این کتاب  
مجموعه  
کتابخانه  
ملک

سجده می ایستد بطم

در این کتاب  
مجموعه  
کتابخانه  
ملک

مبول خاطر و لطف بچند اود

در این کتاب  
مجموعه  
کتابخانه  
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در این کتاب  
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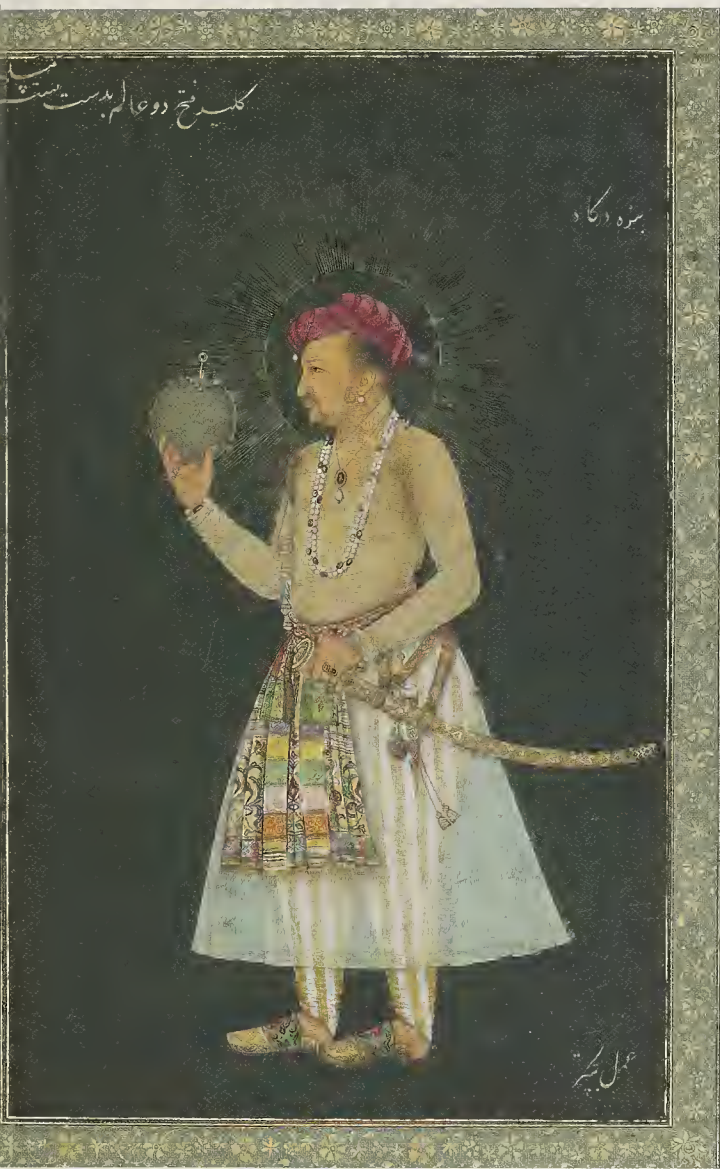


بسته درگاه

رفتم پیکر







Above: Jihangir Holding a Globe by Bichitr. Below: Uda! Singh, who ruled Indrapur in the late sixteenth century, from the Late Shah Jahan Album.



an early seventeenth-century chronicle of the reign of the Emperor Akbar, for a purchase price of \$5,000.

Beatty, skeptical of modern forgeries, only bought items on approval. Manuscripts were sent by the dozen to Baroda House. Dutiful staff took note of each album and carefully recorded the contents of each book, the asking price as well as Beatty's comments, such as "No good, fetched away," or "DCI," meaning, "Don't care for it." In March 1939 Queen Mary visited Chester Beatty at Baroda House to view the collection of Mughal manuscripts that the press was writing about in glowing terms: "Mr. Beatty has now brought together a collection such as cannot have been in one library since the fall of the Mughal Empire, for it surpasses even that in the Bibliothèque nationale in the splendor of illumination and the quality of the miniature paintings."

## WORLD WAR II

During the Second World War, Beatty sent many of his valuables from Baroda House to the United States, while keeping most of his library in Kent. Using his political influence and social prominence, he was also able to help Jewish scientists escape from Europe. Beatty's mining company, Selection Trust, owned many important mineral deposits that were becoming increasingly vulnerable to the Nazi threat. The Germans had plans to take over each of the mines to gain access to the raw materials needed to power their war machine. When the Nazis got close to one of Beatty's mines, he was able to instruct the engineers to blow it up, in order to keep the valuable minerals out of the enemy's hands. Each time a mine was threatened he was able to direct its destruction; all but one, that is. When he got word that the German army was just one village away from the Trepca mine in Yugoslavia, his staff was not able to destroy it in time. In fact, the raw materials they were able to acquire from Trepca—including titanium—were used to power the German U-boats for the duration of the war. For the rest of his life Beatty suffered an enormous sense of guilt for not being able to destroy the Trepca mines.

## LEGACY

For his heroics during the war, Charles Beatty was knighted by the queen in 1954, a few years after he decided to leave London and make Dublin his home as well as the home for his collections. In addition to his family, Beatty also brought his librarian, publisher, bank manager, and book restorer to Ireland. Once he found a house he set about finding a home for his collections. "I have always wanted to found a library for Dublin more or less on the lines of the great Morgan Library in New York. Dublin is a city of wonderful culture and art consciousness," Beatty said, on the occasion of the opening of the library in August 1950. Perhaps it was J. P. Morgan's example all along that paved the way for Charles Beatty to become one of the most important industrialists, philanthropists, and collectors of the twentieth century.

1950–1968

A Dublin home for his collections

In 1950, Chester Beatty moved his collection from London to Dublin and began to build a new home for his library. It opened to researchers in 1953 and to the public the following year. Beatty became Ireland's first honorary citizen in 1957. When he died in 1968, he was the first private citizen to be accorded a state funeral in Ireland. In 1993,



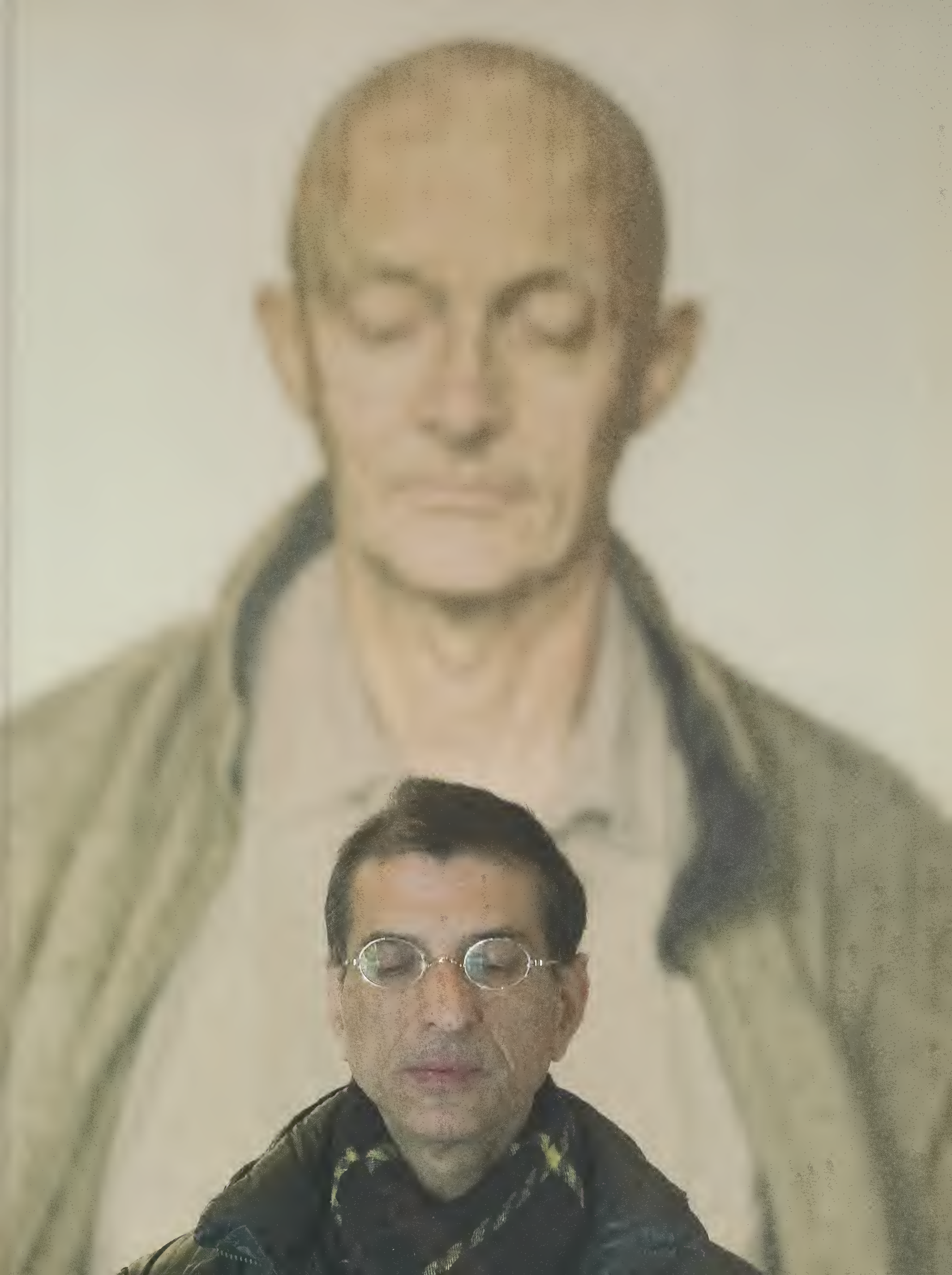
CLOCK TOWER BUILDING, DUBLIN CASTLE; THE LIBRARY TODAY; BEATTY TOWARD THE END OF HIS LIFE.

the Chester Beatty Library was moved to its current home: the Clock Tower Building in the garden of Dublin Castle. The new library stands on the site of the Dubh Linh (Black Pool), which gave the city its name.



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sits on a tall chair in the middle of his workspace, surrounded by his recent paintings and sculptures, some still in the process of being created. The space is vast: the ceilings are seventeen-feet high, the floors are concrete, and the windows open on to neighboring buildings as well as the sky—the northern light that Kami prefers for his work. Oversized portraits on the wall or resting half-finished on an easel, seem to glow from the inside and give the viewer a glimpse into someone deep in meditation. In some, the eyes are either closed or half closed. They make you think of silence and the presence of the spiritual in the everyday world. Kami's work walks the tightrope between this world and an inner world, and he uses his brushstroke to link the two.

Kami's portraits come out of a tradition that goes back centuries. Looking at his earlier works you can see the influence of Byzantine art as well as the first- and second-century panel portraits found in Fayum, Egypt, that were often placed over the heads of mummies. In these portraits, the sitter looks right at you with eyes that draw you into a realm beyond the living world. On one wall of his studio is a small postcard of a Fayum painting that makes you take another look at the nearby portrait of the artist as a young man, the photo of an eleven-year-old Kami in Tehran. Inside that photo you can almost see the artist beginning his journey.

"I've been painting portraits ever since I was a child. My mother was a portrait painter in Iran," Kami says. "My portraits have always had the sitter looking right at you. But for the past four years I've been painting figures with either closed eyes or a downward gaze. Of course the sitter is just sitting and not meditating. My goal is to convey the feeling of a meditative process, or prayer, or silence."

Born in Tehran in 1956, Kami first saw fine art in books and learned about European art from those reproductions. His early impression of museums came when he traveled with his parents throughout Europe and then went to the Louvre in Paris and the National Gallery in London. Kami moved to the United States as a young man to study philosophy in California at the Holy Names College outside of Oakland. He attended the University of California at Berkeley for a time and then transferred to the Sorbonne in Paris. However, after getting his degree in philosophy but not wanting to be an academic, he switched gears and went to film school, the Cinema Français in Paris. He soon realized that film—like academia—was not really for him. All this time, however, he was painting whenever he could. In 1984, he moved to New York and had his first exhibition at the LTM Gallery on Madison Avenue.

"When I moved to New York it was so exciting. New artists like David Salle, Eric Fischl, Jean-Michel Basquiat, and Keith Haring were all doing wonderful stuff. And New York is a city where I feel very comfortable. Everybody is from somewhere else."

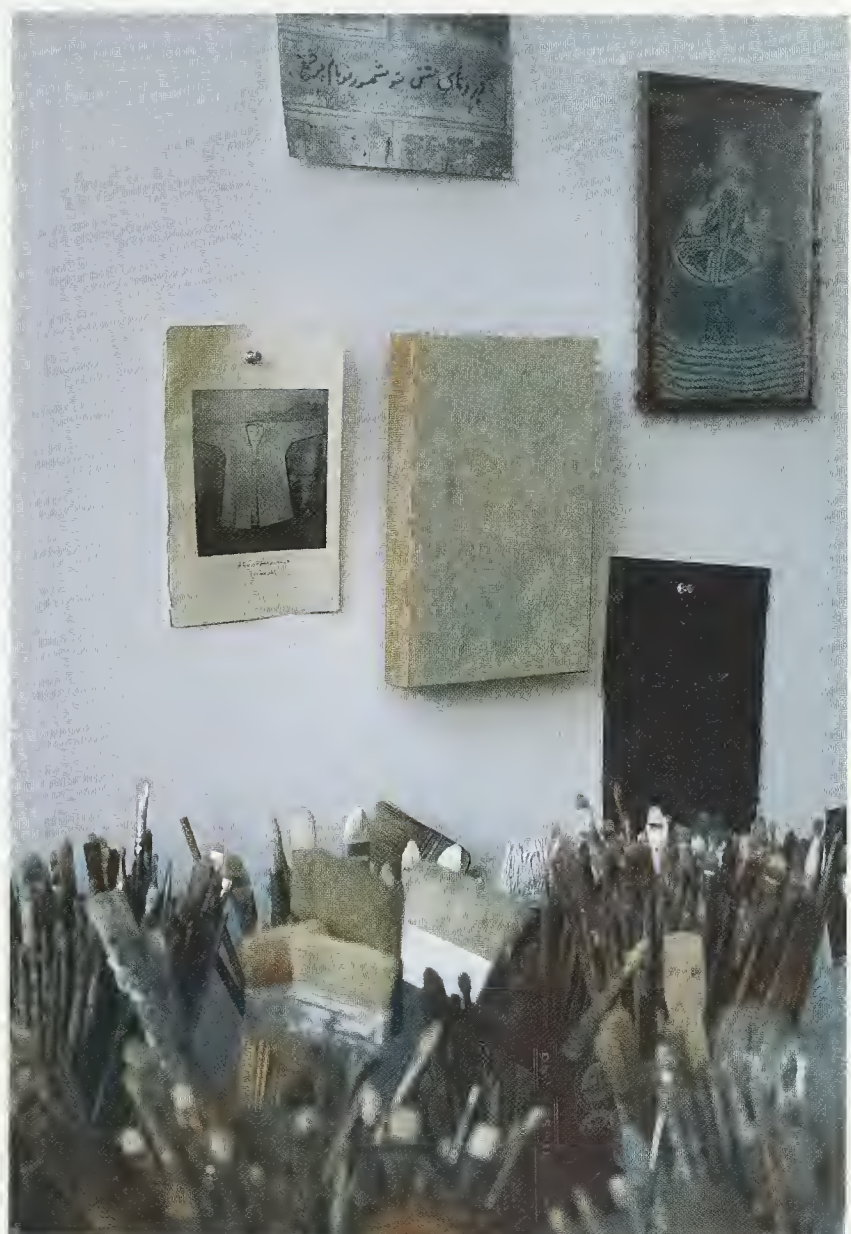
Kami, a student of art, film, and philosophy, is also a passionate reader of the works of the thirteenth-century Sufi mystic poet Rumi. "For the show at the Sackler I chose three paintings, two portraits, and one that I made specifically for the exhibition, *Rumi: The Book of Massnavi e Manavi*," he says. "Rumi has two major books. One is a book of poems for his master, the book of *Shams I Tabriz*, and the other book is the *Massnavi e Manavi*. In Sufism the *Massnavi e Manavi* is considered the height of Gnostic mysticism. As a child, I grew up with these poets: there isn't a house without books by the poets Hafiz and Rumi. The poetry in Persian is so rich and so vast. The great Persian poet Attar said that 'all religions are a path to God.'"

Kami's abiding interest in mystical philosophy influences his artistic practice. As he notes, "I think a work of art is an object of meditation. When I work, I don't know where I am. You do what you're supposed to do. Usually paintings are never finished. I never have the feeling that a painting is really finished."

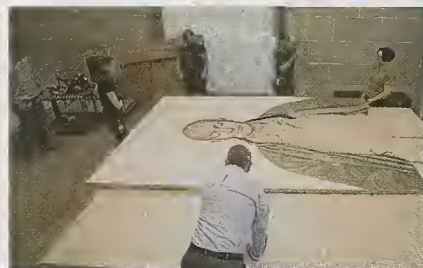
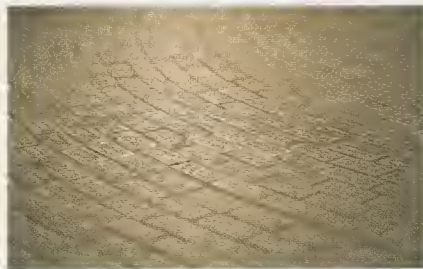
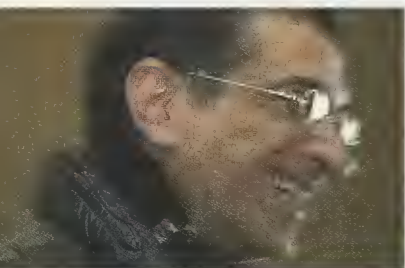
Kami works on his portraits by taking photographs of the sitter in the same northern light in which he paints. From the photos, he makes sketches then usually applies a terracotta under painting to the canvas. He has his own "secret recipe" for mixing his oil paints.

When he's not painting, he usually reads. "I like to wander into bookstores. I'm very interested in comparative religions as you can see in my work. I'm inspired by everything: other artists, reading, landscapes, and, of course, looking at faces."

















U N E A R T H I N G G R A V E





24

I N A N C I E N T V A N I





## Death in Vani

On the opener, an enraged figure of Pan, made of bronze in the second century B.C.E., emerges from the grave with a mouth molded into the shape of a scream. His savage cries were thought to provoke panic in those who disturbed his peaceful existence. The above photograph is of Damanisi, Georgia, where David Lordkipanidze, son of Vani archaeologist Otar Lordkipanidze, has discovered the earliest traces of hominoids in Europe, now named *homo georgicus*. The site also has a medieval castle and church as seen in the bottom right in the photo. The other images show the gold jewelry *in situ* at Grave 24, which was excavated in 2004.







## WHENEVER IT RAINED IN THE GREEN AKHVLEDIANI HILLS, NAMED FOR A NOBLE FAMILY IN GEORGIA, THE WATER TURNED TO GOLD.

A journal published in Tblisi in 1876 recounted the appearance of gold objects in the earth after a period of rain: "Every time it rains, the water brings into the yards of the Akhvlediani so many pieces of jewelry, so many gold chains, so many coins and all sorts of other objects.... The inhabitants of the place sell surreptitiously one or other of the ancient objects. One sold a gold cup, another a sieve in gold. Someone brought some gold rings, one of which had a stone of garnet, with the engraved image of an admirable female face.... It seems that one can find many ancient objects in this place. Who knows how many precious historical objects have been found and lost on account of the ignorance of their owner, and who knows what the entrails of this extraordinary hill still guards?"

### VANI REVEALED

Over the years, Vani's gold would reveal itself to historians, scholars, and archaeologists. For three months beginning in December 2007, the golden treasures of Vani were displayed at the Arthur M. Sackler Gallery, dazzling museum visitors not just with the sheer quantity of gold objects, but the remarkable craftsmanship that went into the creation of the pieces. Once the kingdom of Colchis, Vani is the home of the legendary golden fleece, the obsession of Jason and his Argonauts. Helped by Medea, daughter of the sun, Jason traveled to this kingdom in search of gold.

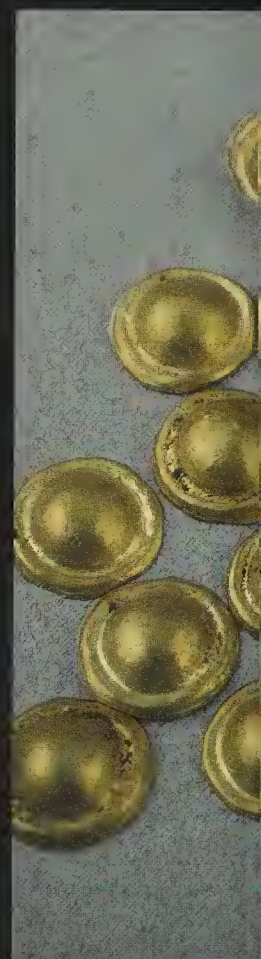
Work began on the site in the 1930s and 1940s, though gold jewelry entered the collections of the Museum of Georgia between 1929 and 1940. The following years saw Nino Khoshtaria, the first female Georgian archaeologist, lead twelve campaigns at the ancient site between 1947 and 1963. From 1966 on, Otar Lordkipanidze was in charge of the expedition, and with his team published scholarly volumes on their findings. After his death in 2002, Darejan Kacharava, who had worked at Vani since 1967, took over.

Twenty-eight graves have been uncovered on the site of ancient Vani dating back to a period between 450–250 B.C.E. The graves revealed ancient burial practices that included inhumation of animals as well as people. For example, when a member of the nobility died members of his or her staff, servants or slaves, were placed in the burial chamber as well. Later graves reveal the use of death coins, a small token to pay Charon to cross the river into the next world.

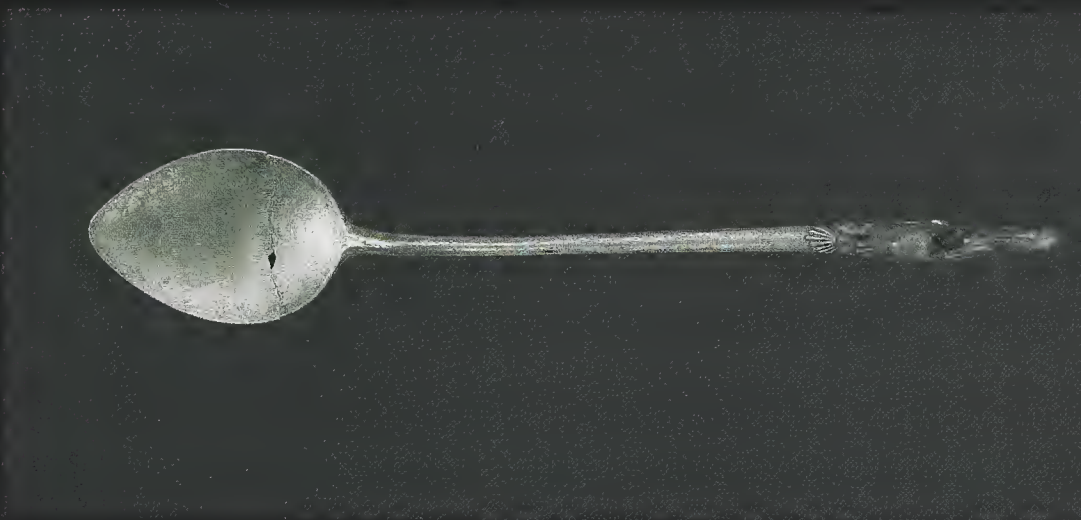
### GRAVE 24

Grave 22 was found at Vani in the summer of 2003. In mid-August 2004 the archaeologists had identified another rock-cut pit as a potentially rich burial, but on close examination









## Grave Matters

When the Hellenistic Torso of a Youth (2nd century B.C.E.) was found in a sanctuary site, three female excavators called for someone to remove it. An ambulance appeared and it was carried out on a stretcher. The gold and silver pieces pictured here come from various grave sites, including Grave 24 (temple ornaments at top and the elaborate headdress ornament at bottom); Grave 9 (necklace of beads and crescent pendants); Grave 6 (round gold appliqués); Grave 4 (drinking cup that was found in a child's grave); and Grave 11 (silver spoon from the fifth century B.C.E.).



IN ALL, GRAVE 24 CONTAINED MORE THAN 1,000 PIECES OF GOLD, HUNDREDS OF SILVER OBJECTS AND MORE THAN 15,000 BEADS IN GLASS, FAIENCE, AND VARIOUS SEMI-PRECIOUS STONES.

Grave 23 proved to have been robbed in antiquity. A few days later, however, the extraordinarily rich Grave 24 came to light six feet away from Grave 22.

Over the next week or two, as the earth and the rocks were carefully moved away, a remarkable assemblage emerged, despite the fact that like Grave 22, the tomb had been damaged when a later channel was built. There was a rock-cut pit approximately six-foot square, and next to it a platform made of sandstone blocks. A servant or slave was buried on the platform, together with silver and bronze neck rings, iron bracelets, a silver finger ring, beads of all kinds, including some that when recently strung together stretched for seven meters.

The burial proper was in the pit, where the principal deceased was laid out in the center surrounded by four servants or slaves and a horse. There were no skeletal remains, and so the sex of this individual had to be determined by means of the grave goods. These included both a mirror (usually a marker of a woman's grave) and a spear head (which could only mean a man's grave). He was wrapped in a shroud that was decorated with thousands of glass beads, while his clothing was adorned with hundreds of gold appliqué in the form of ducks and eagles. On his chest lay four silver cups.

A silver coin of Panticapaeum datable to ca. 340–30 B.C.E lay near the mouth of the principal occupant. The greater part of the inventory lay to the left of his head, and included four wine amphoras from Heraclea Pontica, two Athenian *lekythoi* (perfume containers), a silver dining set (cup, ladle, sieve, wine bowl) in Persian style, a bronze jug, cup and plate in Greek mode, a bronze mirror and a silver belt. This was perhaps one of the most striking discoveries of all. It is decorated at the ends with sphinxes and fighting animals, but in the center with an extraordinarily vivid banqueting scene. A servant brings wine and a musician plays a tune on the *aulos* (a double-reed instrument like the oboe) to a reclining banqueter who wears a Persian cap and an earring, and who has more than “five o'clock shadow.”

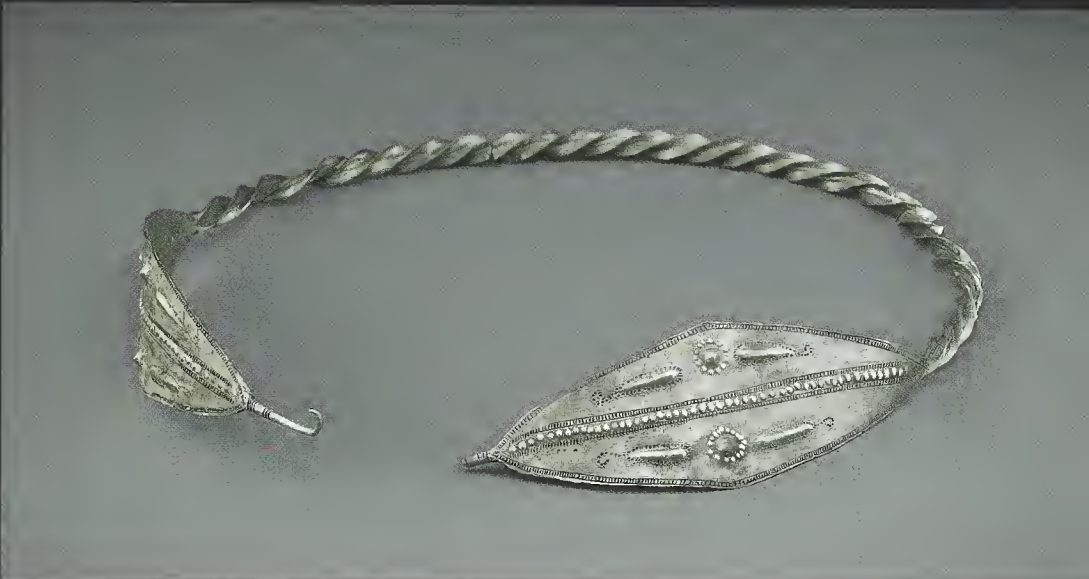
Other finds include a Babylonian sealstone, an Athenian *skyphos* (drinking cup) decorated with a scene from a wrestling school, and an Athenian black-gloss cup: all indicative of far-flung cultural links. In all, Grave 24 contained more than one thousand pieces of gold, hundreds of silver objects, and more than fifteen thousand beads in glass, faience, and various semi-precious stones. The high quality of the goods suggests the grave of a member of the local elite.



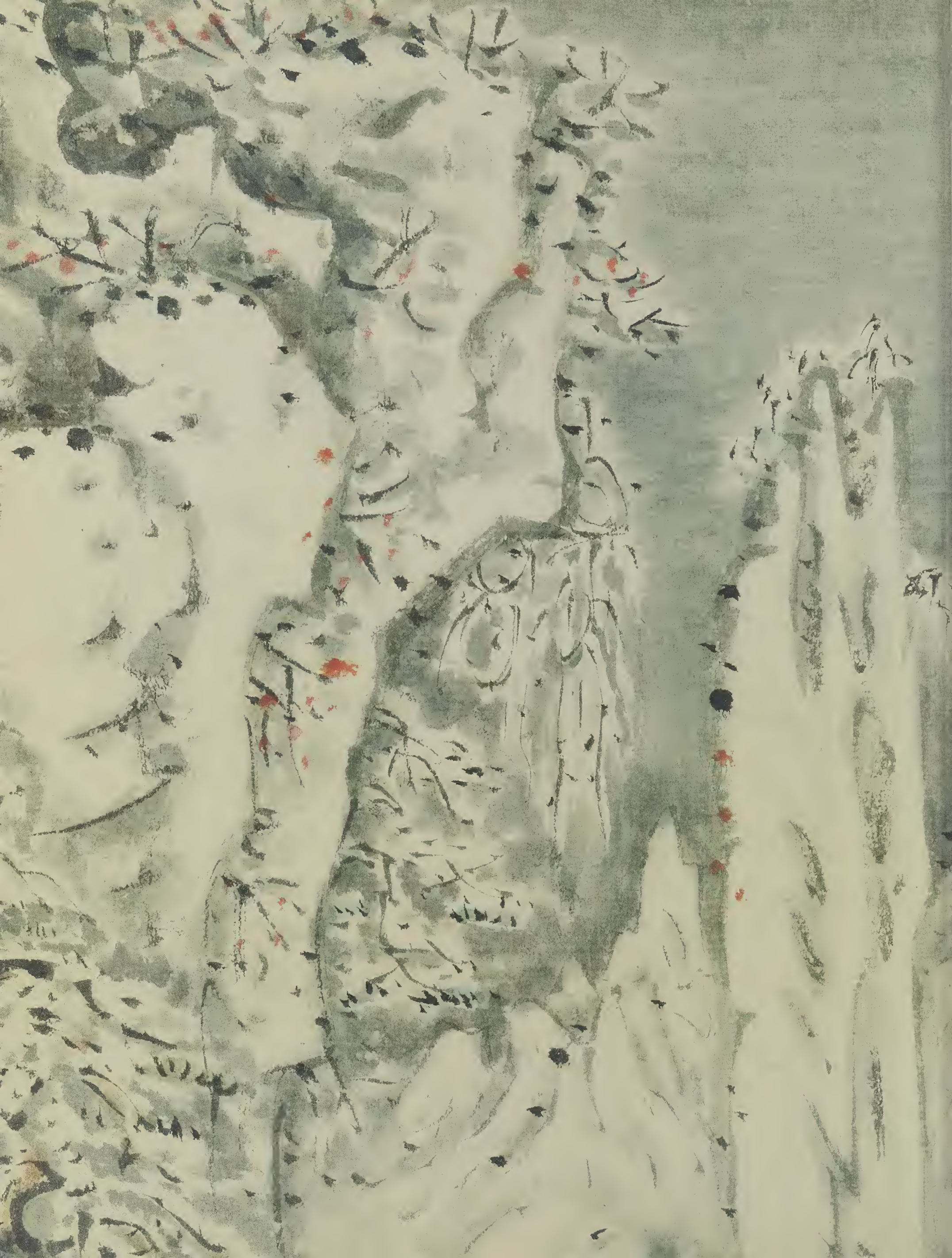


Wine, Worship,  
and Sacrifice

Was wine invented at ancient Vani? Residue from red wine was found in eight-thousand-year-old ceramic storage jars. Even the Georgian word for wine is *gvino*. The terracotta Colchian amphora, dated from the fourth century B.C.E., was found in Grave 9. The other silver and gold items on this page were found in Grave 11, excavated in 1969. Here, the principal deceased was a woman, whose three servants, or slaves, were buried with her. On the previous page the gold pectoral adorned with griffins and birds demonstrates a link to Archimedeian Iran, while the golden tubular beads were discovered in Grave 24.









A PAINTER AND HIS CLOUD BOAT

# Yellow Mountain

During his lifetime, Xuezhuang was one of the most famous monk-painters in China, but not many people know about him today.



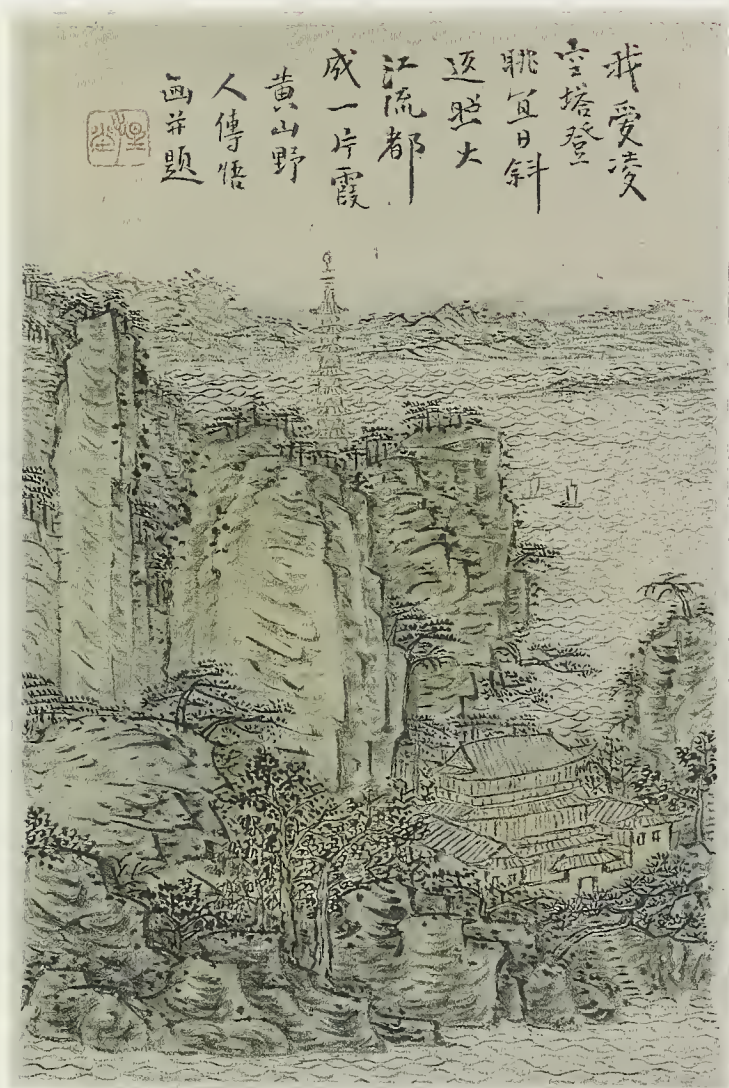




逸生



The painting on the opener is by the monk-painter Hongren. All the others are from Xuezhuang's album titled, *Landscapes for Mr. Liweng*, painted shortly after he returned from the capital.



In the late seventeenth century the all-powerful emperor of China summoned reclusive painter Xuezhuang to the imperial court. He refused to leave his mountain dwelling when asked a second and third time. When the emperor made a fourth "request," and imperial messengers were waiting to escort the artist, Xuezhuang could not refuse. He and Yizhi, his one and only disciple, arrived in the imperial capital Beijing early in the winter of 1693, five months after first setting out from their home. He had been living the life of a monk-painter deep within China's most dramatic landscape in all of China: the Yellow Mountain. Known for its thirty-six major peaks rising to a height of more than six thousand feet, the mountain range is also famous for its knotted pines, waterfalls, hot springs, and most important for Xuezhuang, low-hanging clouds that he could practically reach out and touch.

When Xuezhuang arrived at Yellow Mountain some thirty years before, his look was anything but normal. At the time a monk would have shaved his head, but part of what distinguished Xuezhuang was his eccentric appearance: His 1690s look was akin to the hippie look of the 1960s. After the arduous journey, his appearance would have been more disheveled than usual. His hair was wild, his clothes had taken a beating, and his thin shoes would have been worn down. He would have carried only what he needed and that included a sketch pad for making drawings on the journey.

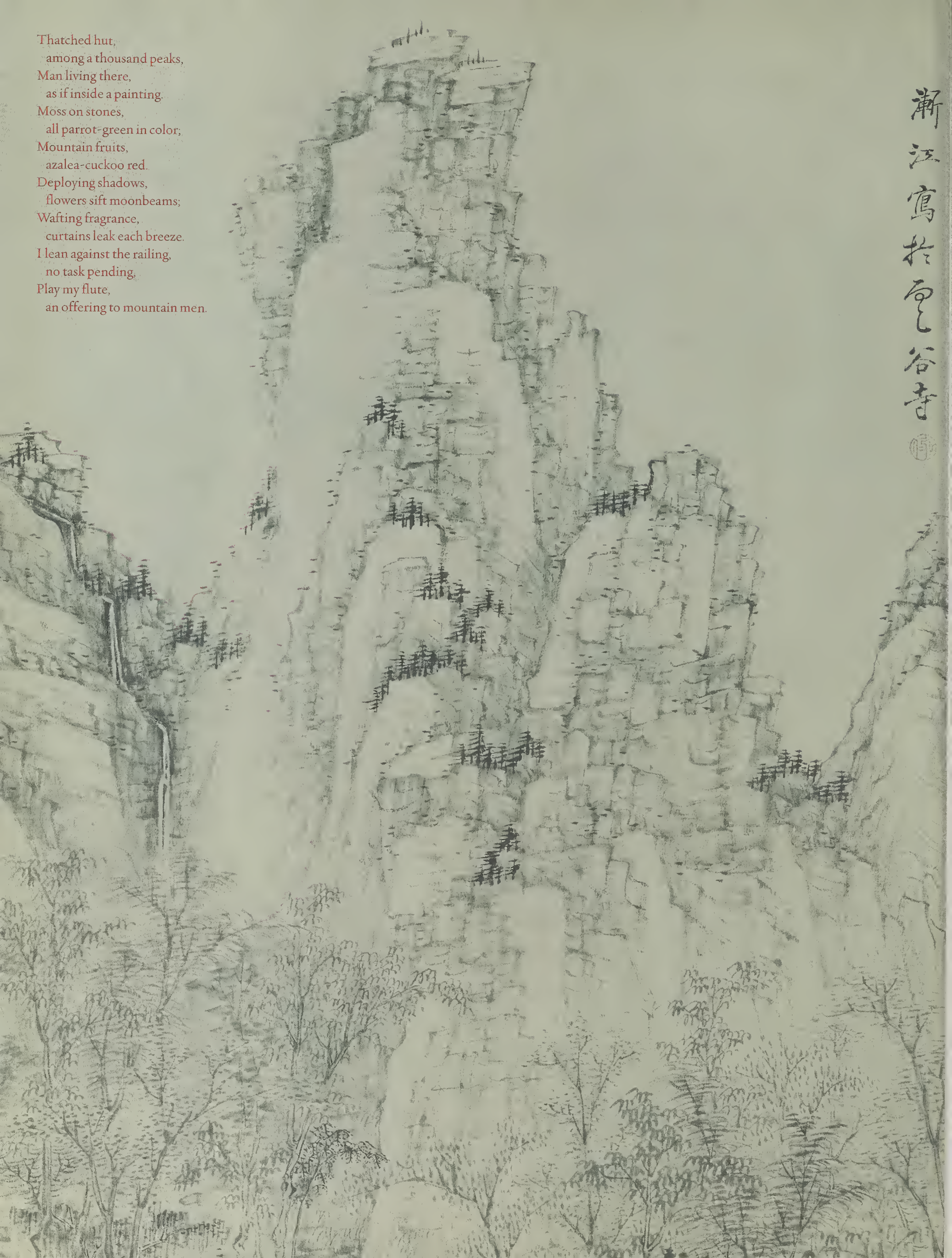
Upon arriving in the capital with his disciple, people were anxious to hear about his life on Yellow Mountain. He asked Yizhi to write a poem as way of a response. His disciple complied and inscribed the following verses on the wall of Xuezhuang's Beijing studio:





Thatched hut,  
among a thousand peaks,  
Man living there,  
as if inside a painting.  
Moss on stones,  
all parrot-green in color;  
Mountain fruits,  
azalea-cuckoo red.  
Deploying shadows,  
flowers sift moonbeams;  
Wafting fragrance,  
curtains leak each breeze.  
I lean against the railing,  
no task pending.  
Play my flute,  
an offering to mountain men.

漸江寫於色谷寺







雲山  
[Red Seal]





Xue Zhuang, who named his house Cloud Boat, used different artist names throughout his career, including *Huangshan yeren* (A Wild Man of Yellow Mountain).

After spending less than one month in Beijing, Xue Zhuang petitioned the emperor for permission to return home to Yellow Mountain. He did so in the summer of 1694.

When Xue Zhuang first arrived at Yellow Mountain, he made his way to Bark-Roof (*Pipeng*), an area famous for its cluster of peaks. A dramatic crevice in the craggy rocks allowed gusts of clouds to rush through and gave the feeling that you've stepped out onto a sea of clouds. This natural wonder of Yellow Mountain produces the effect of a Yellow Sea. For this reason Xue Zhuang named his residence Cloud Boat, where he and Yizhi spent the next three decades studying and painting.

During his earliest days in Yellow Mountain he lived in a house that he built of branches and bark. When there was not enough to eat, he chewed grass roots and ate leaves. From such inauspicious beginnings, he became one of the most important painters of his time.

One of Xue Zhuang's studios was named *Deyue xuan* (To Obtain the Moon), after the way the moon peeked through the pine needles of the ten thousand pine trees surrounding Cloud Boat. In an inscription on one of his paintings, Xue Zhuang stated that by building a residence deep in the mountains, he avoided the win-or-lose situation that motivated the human world, for there is neither past nor present in nature.

In 1718 Xue Zhuang painted *Cloudy Boat in the Yellow Ocean* as a gift for Cheng Ting, a friend who had visited him that spring. Xue Zhuang's inscription in the upper right hand corner explains that he painted the landscape to thank his friend for the visit. Cheng Ting described the reclusive artist as being "a red-faced, white-haired old man." In other words, the wild man was now elderly but happy and in good health.



Wang Wusheng:  
Shooting Yellow Mountain

Wang Wusheng first photographed Yellow Mountain in 1974, toward the end of the Cultural Revolution in China. The mountain range immediately took hold of his imagination. Each time he returned he experienced the same powerful feeling of his soul being purified and of the peaks telling him that Yellow Mountain is the origin of his art and the purpose of his life. For Wang, Yellow Mountain's white clouds and dark mountains resemble Chinese ink painting. Wang often adds a signature and seal to his "landscape photographs," just as the ancient masters did. All this, he believes, forms a bridge between his contemporary photography and traditional Chinese aesthetics.









# Two Men and the Sea

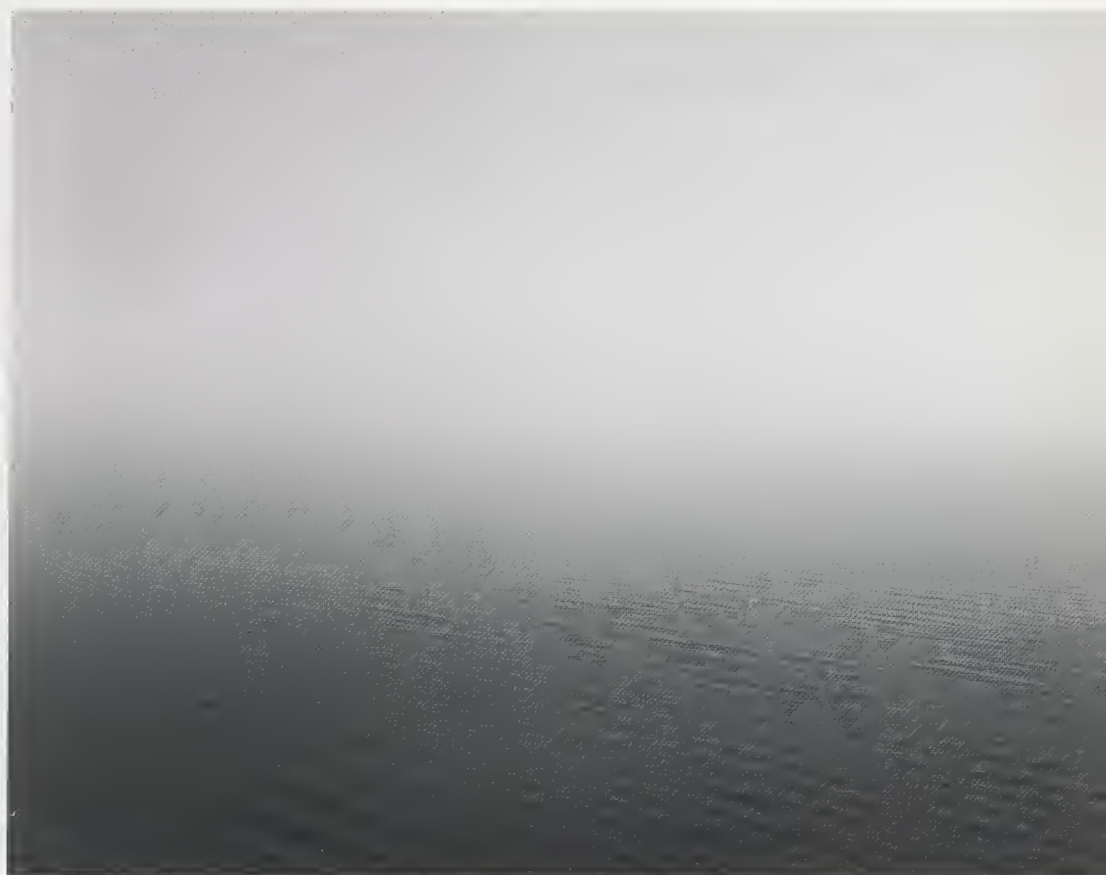
Separated by more than a century, artists Dwight Tryon and Hiroshi Sugimoto both focused their eyes on the sea to illuminate the world around them



D.W. Tryon waiting for a big catch.

Dwight William Tryon spends a quiet afternoon fishing for inspiration off the coast of Maine in the mid-1890s.





Hiroshi Sugimoto was born in Japan in 1948 and has lived and worked in the United States since the 1970s. His ongoing series *Seascapes*, begun in 1980, depicts sites throughout the world, yet regardless of where a photograph was taken, the composition and point of view remain constant. In Sugimoto's mesmerizing views of water and sky, the long exposure time allows for an almost palpable sense of surface movement and atmosphere. These aesthetic, rather than topographical, images verge on abstraction. Sea and sky are bisected into equivalent bands of gray. Shifting gradations document the tonal range of black-and-white

Sugimoto's *Boden Sea/Utwill* and *Black Sea/Ozuluce*, above, and *Tyrreahnian Sea/Scilla* on the next page.







Sugimoto and Tryon, separated by time and medium, share a common fascination with the sea and the quiet contemplation it evokes.



photography as well as the physical quality of natural light. Reiterating these compositional devices from image to image not only eliminates distracting details of place but also heightens perceptions as they unfold over time. Within these limits of time, space, and structure, Sugimoto conveys infinite, if subtle, differences in tone and atmosphere. For all their initial tranquility, the surfaces of these seascapes seem to hum and vibrate upon prolonged viewing. The cumulative effect is similar to gazing at the sea itself.

Dwight William Tryon loved nothing more than sailing and fishing. In the autumn of 1906, he made the first of many trips to the village of Ogunquit, Maine. Initially in search of a place to paint moonlight scenes on the beach, Tryon ended up spending his days fishing and his nights watching the waves while he listened to a friend play a banjo. That winter, with the memory of the music still fresh in his mind, Tryon made a number of pastels based on his impressions of the sea and sky. He later recalled that he whistled and sang as he worked, seeming to hear the banjo playing and incorporating its “wave song” into the line and rhythm of all his seascapes.

When Tryon returned to Ogunquit in September 1915, the fishing was so poor that he later confessed he had “fallen back on painting as an amusement.” The result was *Sea Moods*, a series of more than twenty marine views of the sea at different times of the day and night. Although Tryon had already produced several seascapes inspired by his beloved Maine coast, *Sea Moods* was his most deliberate and concentrated effort in pastel.



“The very sight of pastels on paper gives me a pleasure which I rarely have in contact with any other materials.”





Tryon's colorful pastels, including two of the sea at night, contrast with the monochromatic images from his sketchbook in the Freer Archives.









# ACQUISITIONS







## SAILING TO YOKOHAMA

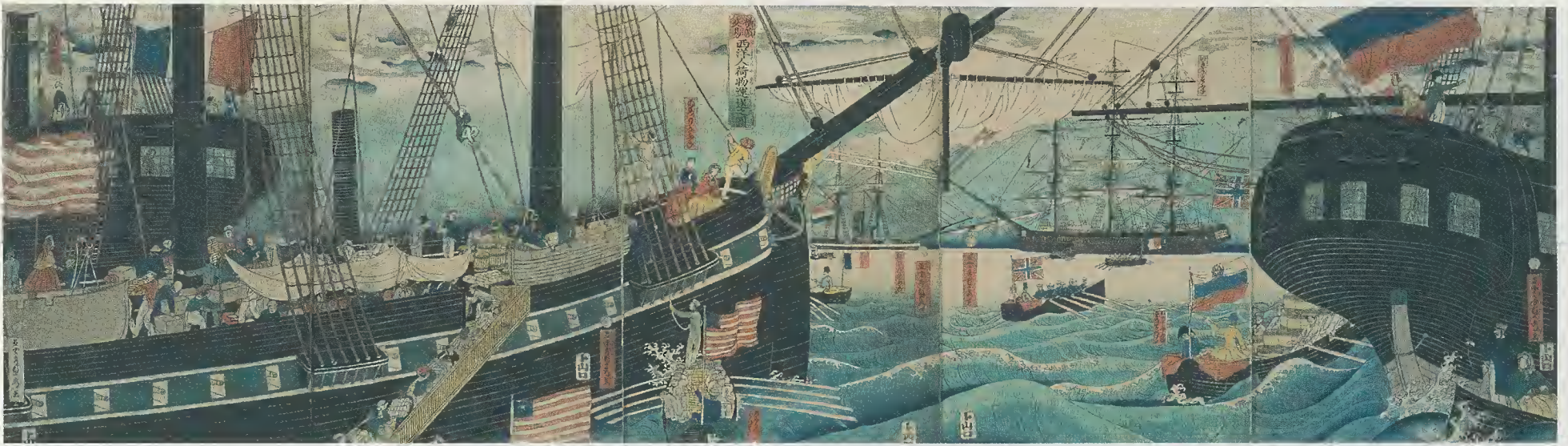
ENCOUNTERS WITH  
THE WEST INSPIRE  
A NEW PRINT STYLE,  
YOKOHAMA-E, NAMED  
FOR THE BUSY PORT





PICTURE OF THE NEWLY OPENED  
PORT OF YOKOHAMA IN KANAGAWA,  
BY HASHIMOTO SADAHIDE,  
A GIFT OF AMBASSADOR AND  
MRS. WILLIAM LEONHART,  
DATES FROM 1860. AT LEFT,  
A PHOTOGRAPH OF YOKOHAMA  
FROM APPROXIMATELY THE  
SAME TIME PERIOD.





# In 1853

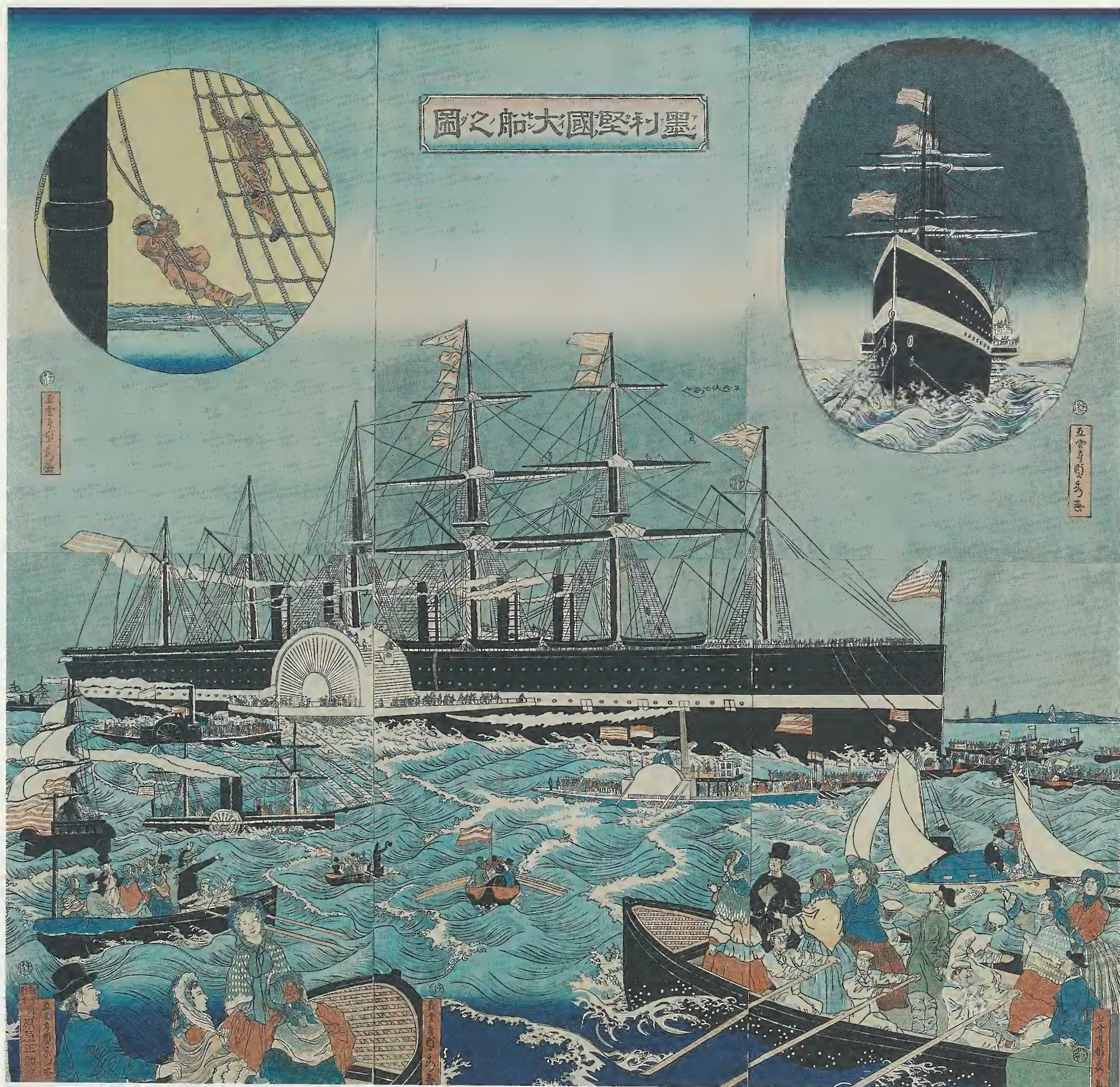
Commodore Matthew Perry's black ships entered Edo Bay and swiftly ended Japan's centuries-old policy of seclusion. During the Edo period, only the Dutch had a real foothold in Japan. When Perry arrived, Japanese print artists responded by creating woodblocks that captured the wonder, audacity, and mystery of the time when their country was opened to the West. Eventually, Japan signed treaties with the United States, Great Britain, Russia, France, and the Netherlands. What did the ships look like, and more important, who were these foreigners with odd customs and unknown languages that landed on their shores? The printmakers captured the historic moment, and their works—colorful and easy to disburse—were in high demand. From 1859-62, during the first two years of Yokohama's opening, more than five hundred separate designs by thirty-one artists were issued by fifty or more publishers. The prints were sold in bookstalls and even by itinerant vendors for nominal prices. By the mid-nineteenth century, prints were frequently issued in series of up to one hundred images, based on themes such as "Fifty-Three Stations of the Tokaido" or views of Mount Fuji. Innovative printmakers created diptychs, triptychs, pentaptychs, and even larger compositions.



WOODBLOCK PRINTS FROM THE LEONHART COLLECTION INCLUDE PICTURES OF WESTERN TRADERS AT YOKOHAMA TRANSPORTING MERCHANDISE BY HASHIMOTO SADAHIDE (TOP), PAINTING AND CALLIGRAPHY OF FIFTY-THREE STATIONS BY YOSHIMORI (RIGHT), AND THE BUDDHIST TEMPLE ASAKUSA KINRYUZAN BY UTAGAWA HIROSHIGE II (BELOW).





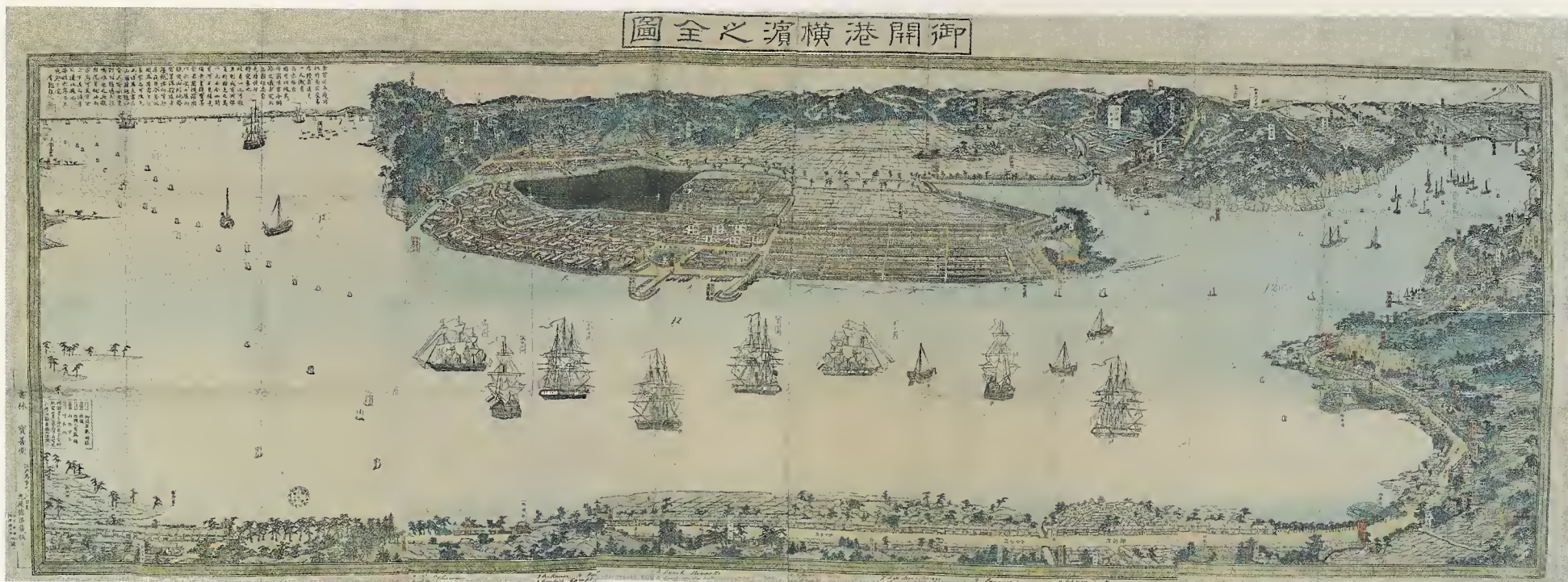


Of all the artists working in Yokohama, Hashimoto Sadahide was the most highly regarded. In addition to illustration, he had extensive experience in mapmaking and topography. In 1867, he represented Japan at the international exposition in Paris. Like other artists of the late Edo period, he had become familiar with European illustrations through periodicals brought to Japan by Dutch merchants. He combined images copied from these sources with his own direct observations of activities in Yokohama. In the six-sheet print above, given to the Sackler by Ann and Gilbert Kinney, Sadahide modeled the "American" ship after an illustration of the English SS *Great Eastern*, in the *Illustrated London News*.



THE HISTORIC PHOTOGRAPHS OF YOKOHAMA ARE FROM THE HENRY AND NANCY ROSIN COLLECTION OF NINETEENTH- AND EARLY TWENTIETH-CENTURY PHOTOGRAPHS. THE COLLECTION IS RICH IN IMAGES DEPICTING JAPANESE ARCHITECTURE, LANDSCAPES, SAMURAI, AND DAILY ACTIVITIES.

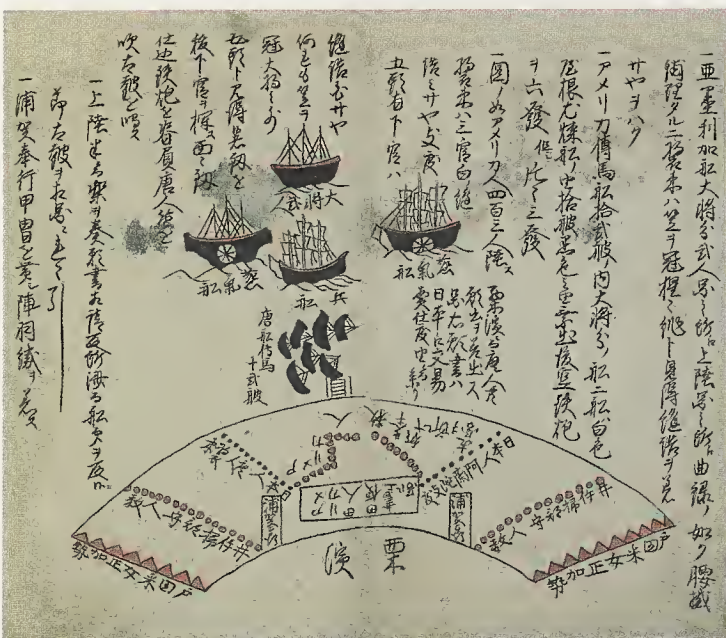
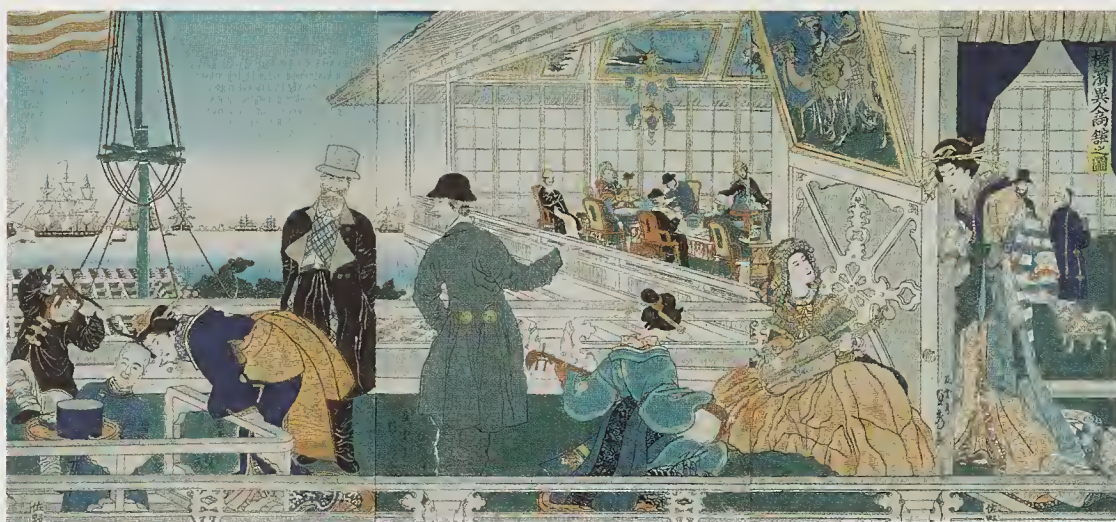




Ambassador William Leonhart began collecting Japanese prints when he served as first secretary of the U.S. embassy in Japan, 1951-55. He became fascinated with the colorful and amusing prints produced after Yokohama became an international port of trade in 1859, as well as prints focusing on the technological and social transformation of the early Meiji era. Displaying the artworks in his Tokyo office during the rebuilding of the U.S.-Japan relationship, he felt "hopeful that their irrepressible good humor might lend a moderating perspective...and a quiet toleration of the occasional asperities of daily business as we sought to create new institutions appropriate to new situations." Leonhart died in 1997, about ten years after he and his wife Florence made their first gift to the Sackler. Florence passed away in 2006 and bequeathed a selection of the prints to the museum.



TOP AND BELOW:  
SADAHIDE'S THE  
COMPLETE PICTURE  
OF THE NEWLY OPENED  
PORT OF YOKOHAMA,  
AND TWO SCENES OF  
MERCANTILE LIFE IN  
THE TEEMING CITY.  
LEFT: RECEPTION  
OF COMMODORE  
MATTHEW C. PERRY'S  
SQUADRON AT URAGA.  
RIGHT: KAWANABE  
KYOSAI'S FAMOUS  
ELEPHANTS IMPORTED  
FROM INDIA AT PLAY.







天竺渡来  
大評判  
象の戯遊

柿盗人

五段目の  
為どき

大字

御利生

手品

かたまりの  
見立

花籠乃逆取り

意中  
雪小僧

天竺渡り大免

てまり  
多し



## OUT OF THE GALLERIES + BEYOND THE WALLS

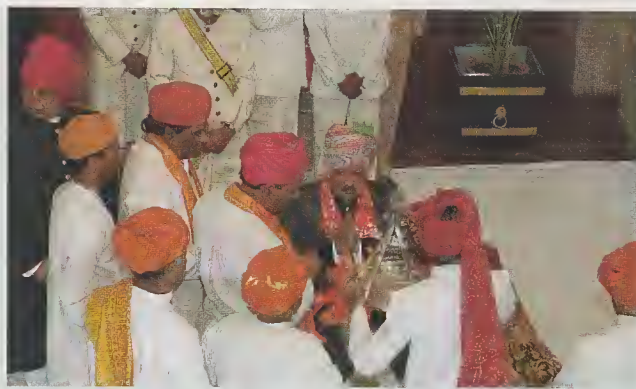
### Pictures at a Restoration

Maharaja Gaj Singh II of Jodhpur-Marwar was just a boy when he ascended the throne at the age of four, after the tragic death of his father in an airplane crash. When he was a young man, his mother sent him to England to be educated at Eton and Oxford. This was the 1960s and the maharaja—now affectionately known as Bapji, or Great Father—was very much a part of London's changing cultural landscape: the swinging '60s were in full swing. But then he was called home to help his immediate family, as well as his extended family of Jodhpur, and he returned with a sense of duty. Today the



maharaja oversees important historical properties, such as the Ahichatragarh Fort and Palace complex in Nagaur, Rajasthan.

The maharaja's Mehrangarh Museum Trust has taken the lead in the historical restoration of "Acchi," located a few hours drive from Jodhpur. Its thirty-five acres include six palaces, temples, elaborate gardens and water systems, and a mosque. In 1992 the Trust received a Getty grant for conservation work at the fort; a current Getty grant is helping to preserve the fort's walls, bastions, and water system. With its twelfth-century wall enclosing the delicate water palaces built by Maharaja Bakhat Singh in the early eighteenth century, the fort remains an imposing structure, admittedly one that fell on hard times. In fact, the once grand palace and fort—



THE SMALL COLORFUL PHOTOS OF THE MAHARAJA OF JODHPUR-MARWAR WERE TAKEN ON JANUARY 1, 2006, IN HONOR OF HIS BIRTHDAY CELEBRATION AND DARBAR (TOP), WHERE HE GREETED MEMBERS OF HIS COURT WHO PRESENTED HIM WITH GIFTS. ON THE OPPOSITE PAGE THE WOMEN OF THE COURT IN VIBRANT SARIS, GATHER WITH THE MAHARANI IN THE ZENANA (OR WOMEN'S QUARTERS), WHICH IS OFF-LIMITS TO MEN.







formerly an army base in modern times—has been designated a World Heritage Monument.

“In an environment where we have unfortunately got used to seeing priceless architectural heritage being destroyed by vandalism, encroachments, and sometimes just by benign neglect,” says the maharaja, “the comprehensive conservation of Ahhichatragarh will bring home the fact that, after all, it is possible to save our heritage assets, given the will to do so.”

During the twenty-five-year reign of Bakhat Singh, a new style of painting emerged at Nagaur. The maharaja built a pleasure palace for himself and his court that combined architectural elements associated with both decorative styles in Rajasthan. Court artists created wall paintings of elegant women—singing, dancing, or in scenes of stylized, daily life—and colorful paintings that depicted the ruler with women in the lushness of gardens. The figures are often elongated and are painted so carefully that all details, from the tiniest thread to a sparkling jewel, can be seen.



NAGOUR'S DISTINCTIVE ARCHITECTURE WAS IN DISREPAIR BEFORE THE MEHRANGARH MUSEUM TRUST ACQUIRED THE PROPERTY IN 1985 TO RESTORE AND CONSERVE THE HISTORIC COMPLEX. AT NAGOUR, A MEMBER OF THE COURTAULD CONSERVATION PROJECT INSPECTS A CEILING FRESKO IN THE HADI RANI MAHAL THAT DATES BACK TO THE MID-EIGHTEENTH CENTURY. THE PAINTINGS ARE BEING TREATED FOR DAMAGES CAUSED BY SALT AND BY THE APPLICATION OF ADDITIONAL COATINGS THAT DARKENED THE VIBRANT IMAGES. THE COURTAULD PROJECT, WITH PARTICIPATION FROM INDIAN CONSERVATORS, IS SCHEDULED TO CONTINUE THROUGH 2010.



Today, with help from conservators from London's Courtauld Institute, those wall paintings are being lovingly restored with the same care, dedication, and artistry with which they were first painted on the ceilings and inner and outer walls of the imposing

fort. The conservators have done a remarkable job in the building known as the Sheesh Mahal, or Palace of Mirrors, so named for the inlaid mirror work set into the plastered walls. The mirrors formed bouquets of flowers and bowls of fruit and created an ambiance fit for a maharaja and his court.

Before the restoration process began, the paintings were covered in layers of whitewash just waiting to be removed. Carefully, the wives, the dancers, the favorites of the court, and the celebrated beauties began to come to life again, just as the palace itself was being restored and elegant plumes of water once again started to flow in the courtyard fountains. The maharaja's ancestors would be proud.





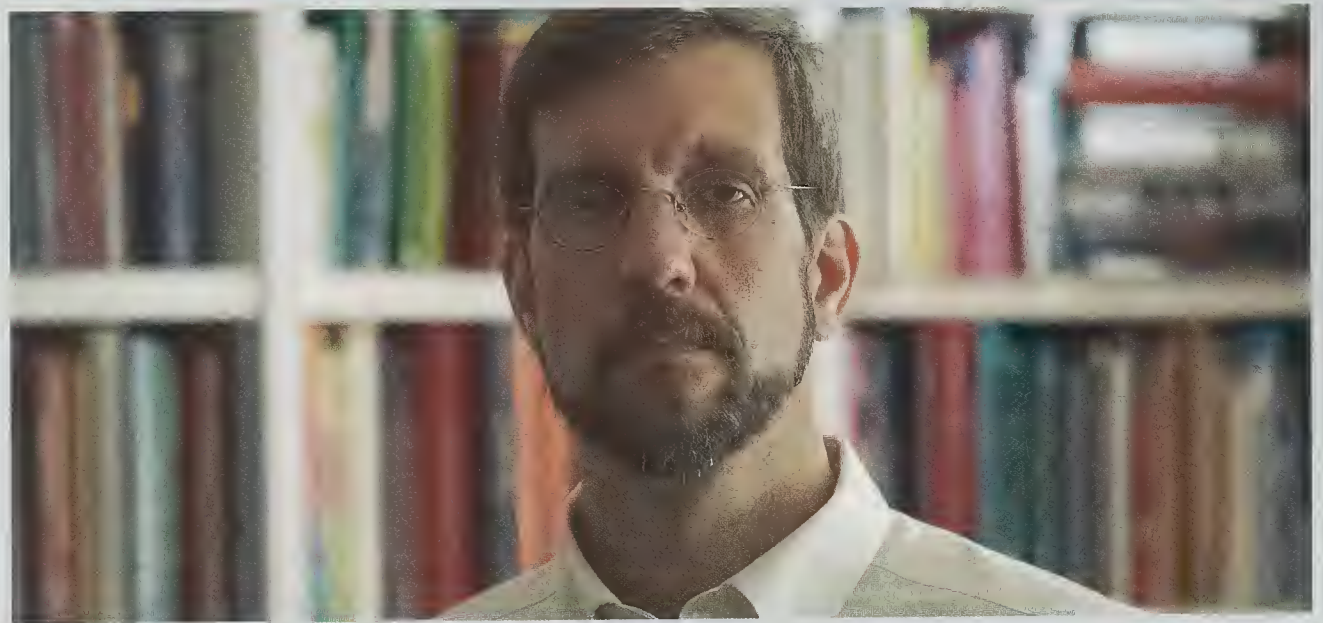
## Rajput 101 Privilege and Power in India

On a windy summer afternoon in 1993, I stood on a high wall of Mehrangarh Fort and marveled at the majesty of this stronghold, so high it seemed within reach of the monsoon clouds gathering overhead. Almost two hundred years earlier, Amardas Bhatti painted the *darbar*—the central institution of political integration—of Maharaja Man Singh, who ascended the throne in 1803. This opulent scene took place in the Shringar Courtyard, a few steps from where I was; evocatively captured by the painter, it illustrates the proceedings of princely life in Jodhpur. Man Singh is the center of attention, perched on the lion throne, surrounded by his courtiers arrayed in rank order.

From the fifteenth to the nineteenth century, the Kingdom of Marwar, with its capital at Jodhpur, was the center of a web of interactions that defined the imperial climate of north India and helped negotiate the political, social, and cultural position of the ruling princes. The Rathore clan emerged as one of the major Rajput kingdoms and lineages. They relied on complex webs of political and social relationships that were a crucial part of their ability to negotiate a rapidly changing political landscape.

Rajputs understand their identity as pure *kshatriya*, or warrior caste. Traditional narratives present a series of genealogical lineages that tie modern Rajputs into this heritage. The very term, from the Sanskrit *rajaputra* (son of a king), shows the royal status, but to be a Rajput is much more. Historically, the ideal centered around the concept of *naukari*, or austere service to a just king, as well as a committed role as warrior and defender of the kingdom. Rajputs derive their historical identity and status from such relationships of service among kings, their families and clients, and the states themselves.

The signature element of inter-Rajput relationships was the notion of



*bhaibandh*, or brother's bond. These brotherhood arrangements expanded to encompass marriage relationships as well. Under *bhaibandh*, political leadership was dynamic, with the raja as "first among equals." This emphasis on equality shows the internal dynamism of Rajput relationships and also points to the powerful figure of the raja at the center of the state.

Today, Rajput heritage resides in

cities like Jodhpur, under the watchful eye of Maharaja Gaj Singh II of Marwar-Jodhpur, who walks the same fort and palace courtyards that Man Singh walked in the early nineteenth century. The legacy of martial chivalry and kingly service lives on in an ethic of honor and public service that continues the dynamic interplay of Rajput power within an ever-changing cultural and political landscape.

JASON FREITAG IS PROFESSOR OF HISTORY AT ITHACA COLLEGE WITH A LONG-TERM INTEREST IN THE HISTORY, POLITICS, AND CULTURAL LANDSCAPE OF INDIA. THE ABOVE PAINTING FROM 1804 SHOWS RAJPUT RULER MAN SINGH ON THE DAY OF HIS *DARBAR* AND OFFERS A GLIMPSE INTO CUSTOMS AND TRADITIONS THAT GO BACK CENTURIES.





## Friends Abroad

In February, the Friends of the Freer and Sackler Galleries traveled to India for a remarkable tour organized by curator Debra Diamond in anticipation of the forthcoming exhibition, *Garden and Cosmos: The Royal Paintings of Jodhpur*. The trip included private tours of important collections and a look at the contemporary art scene, visits with the maharajas of Jodhpur and Thanjavur, and a Sufi music festival in the desert. From Delhi to Marwar to Cholamandalam, from colorful cattle fairs and temples to glamorous parties, the trip was full of the richness and beauty of India.

MUSICIANS ENTERTAIN THE FRIENDS AT A PRIVATE PARTY HIGH ATOP MEHRANGARH FORT. KATIE ZIGLAR GETS BLESSED BY AN ELEPHANT. SISTERS ANN NITZE AND JANE RICHARDS SHARE A RICKSHAW. JODHPUR'S BLUE CITY, THE RED FORT IN DELHI, AND COLORFUL CAMEL GEAR AT A MARKET IN NAGOUR.



## Passage 2 India

This year's Gala provided a vibrant display of Indian culture and celebrated two extraordinary exhibitions *Muraqqa'*: *Imperial Mughal Albums from the Chester Beatty Library, Dublin*, and the forthcoming *Garden and Cosmos*.



GUEST OF HONOR, HIS HIGHNESS GAJ SINGH II OF MARWAR-JODHPUR, HELPED CREATE AN EVENING THAT BROUGHT THE VIBRANCY OF INDIA TO D.C. THE EVENT CULMINATED WITH AN INDIA-INSPIRED DINNER IN A GRAND TENT IN FRONT OF THE FREER. AFTER, GUESTS ENJOYED DESSERT AND DANCING IN THE MARBLE HALLS OF THE MUSEUM.

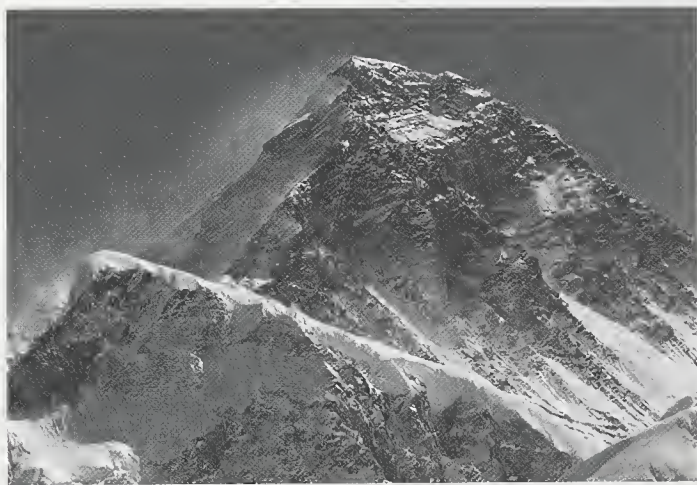


# ENDNOTE

FROM THE ARCHIVES



EDMUND HILLARY'S DRAWING OF MT. EVEREST SHOWS HIM TRIUMPHANTLY AT THE TOP, WAVING. THE TWO PHOTOS BELOW ARE PORTRAITS OF THE MAN HIMSELF AFTER THE EXPEDITION AND OF THE MOUNTAIN. HILLARY DIED THIS PAST YEAR BUT DURING HIS LIFETIME HE DEDICATED HIMSELF TO IMPROVING THE LIVES OF THE HIMALAYAN PEOPLE.



## THE HIGH LIFE OF SIR EDMUND HILLARY

On May 29, 1953, Edmund Hillary and Tenzing Norgay became the first people to scale the heights of Mt. Everest—the highest mountain in the world. At more than 29,000 feet, the summit had never seen human footprints before. Hillary received many honors for his heroics, including the 1998 James Smithsonian Bicentennial Award. While in town, he stopped by the Freer and Sackler Galleries and presented us with his line drawing.







# Annual Record 2007



## Mission Statement

As Smithsonian museums, the Freer Gallery of Art and the Arthur M. Sackler Gallery hold in trust the nation's extraordinary collections of Asian art and of American art of the late nineteenth-century aesthetic movement.

Our mission is to encourage enjoyment and understanding of the arts of Asia and the cultures that produced them. We use works of art to inspire study and provoke thought.

Freer Gallery of Art  
Arthur M. Sackler Gallery

Annual Record 2007

Fiscal Year 2007  
October 1, 2006–September 30, 2007  
© 2008 Freer Gallery of Art and Arthur M. Sackler Gallery  
Smithsonian Institution  
Washington, D.C.

Produced by the Office of Membership and Development  
Freer Gallery of Art and Arthur M. Sackler Gallery  
Smithsonian Institution  
Edited by Nancy Eickel  
Design by Kelly Doe



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## Director's Report

Celebrations for the centenary of Charles Lang Freer's initial gift to the Smithsonian Institution began, appropriately, in 2006, but thanks to the fact that our fiscal year starts in October, the festivities continued well into FY07, the period covered by this Annual Record. After the outstanding success of *Hokusai* in the spring of 2006, we closed the calendar year—and opened the fiscal year—with *In the Beginning: Bibles Before the Year 1000*. By the time this exhibition closed, lines of visitors snaked around to the far side of the Castle. It seemed the whole of Washington was joining in our celebration of one of Charles Lang Freer's most remarkable gifts, the "Freer Gospels," or to give it its imposing scholarly name, the Codex Washingtonensis, the third oldest extant complete copy of the Four Gospels.

The crowds who came to *Hokusai* and *In the Beginning* were enjoying the fruits of a decision made by the Regents to allow works of art from the Freer Collection to be shown, on a temporary basis, in the Arthur M. Sackler Gallery alongside works from other collections. This enabled us to display Freer's assemblage of paintings by Hokusai next to the Japanese artist's works now held in Japan or Europe. One result was that the quality and range of the Freer's Hokusai holdings emerged in all their glory. And it was little wonder that lines of visitors waited to view *In the Beginning* when they had an opportunity to see the Freer Gospels alongside the earliest surviving single-volume Bible, the Codex Sinaiticus.

The expansive spirit of our centennial celebrations did not end with the calendar close of 2006. It persisted well into 2007, when we opened a vastly ambitious undertaking of six concurrent exhibitions titled *Encompassing the Globe: Portugal and the World in the 16th and 17th Centuries*. Through the large size of this undertaking, with some 275 objects, we sought to encapsulate a sweeping narrative on the theme of the first globalization of the early modern world. At that moment in history the world's oceans ceased to divide continents but became instead the conduit that connected them. Concentrating on Portugal's maritime and mercantile empire allowed a glimpse into the first systematic encounters between Europe and Asia, Europe's growing fascination with the lands and products of the East, and Asia's wonder, stupefaction even, at the "barbarians from the sea."

*Hokusai* brought in record-breaking crowds to the Sackler and generated a momentum that ran through FY07. This year saw easily our highest attendance figures ever, with some 880,000 visitors to the museums, an increase of 35 percent over our previous best.

*Encompassing the Globe* enjoyed an attendance of some 4,000 people a day, and our website also experienced an unprecedented number of visits.

The cost of mounting international loan exhibitions has risen markedly over the last five years, and three such ambitious shows were only possible thanks to some very generous sponsorship. For *Encompassing the Globe*, the Portuguese Ministry of Culture and the Ministry of Economy and Tourism not only helped provide funds but above all helped secure funding from an array of sources. The importance of this presentation to the country can be gauged by the fact that the president of Portugal and his wife opened the exhibition and graced our Gala, and the Portuguese prime minister was here for its closing. After Washington, *Encompassing the Globe* traveled to Brussels, where it was installed in the Palais des Beaux Arts at a time when Portugal held the presidency of the European Union; and as I write, it has just been confirmed that the exhibition will be reassembled in Lisbon in 2009.

These exhibitions marked the close of a five-year program that was intended to raise the activity and profile of our museums. Measured in terms of audience numbers, visitor surveys, critical reviews, and media hits, our efforts have met with resounding success. Such international shows nevertheless place strains on an institution of our size, and after the breathless whirl of the last few years it was time to pause, take stock, and seek to develop new ways to reexamine and redisplay our own collections. So, following the flurry of activity of FY06 and FY07, which swept all of us in the Freer and Sackler in its wake, we are embarking on a new five-year plan that aims to balance our efforts across a broader range of endeavors and to ensure that our museums are fulfilling the Smithsonian's mandate for the "increase and diffusion of knowledge" by reasserting the role of research and by offering leadership in the fields of connoisseurship and conservation.

Every department contributed to the success of the last five years, but at the risk of seeming invidious, I will single out the curators, first because I know the chairman of our Board, Jeff Cunard, would like to mention some of the other departments, and second because that group underwent the most recent change, with several comings and goings. Jan Stuart, who so eminently curated the collections of later Chinese art for seventeen years, was spirited across the "pond" to assume the prestigious post of Keeper of Asia at the British Museum. Jan's departure was felt deeply by her many colleagues among the staff, Board, and Friends of the Freer and Sackler Galleries, but we all recognized that the position

offered her a splendid opportunity. Ann Gunter moved from her post as curator of Ancient Near Eastern art to a full-time role as head of Scholarly Programs and Publications, a position very much intended to bolster the "increase and diffusion of knowledge." And the post of curator of American art was filled with great verve by Lee Glazer.

FY07 has thus been a pivotal year, ending one five-year cycle and marking plans for the next. It has also been distinguished by the acquisition of the Gerhard Pulverer Collection of Japanese Graphic Arts, regarded by many as the foremost private collection of illustrated arts from the Edo era. The Freer Gallery of Art made a deep financial commitment to this purchase, in the knowledge that it helps complete what is now one of the world's strongest collections of graphic arts of the Edo period, research into which will be supported by Anne van Biema's generous endowment. The Pulverer Collection allows us to investigate the role of the printed book as a literary and artistic vehicle not only within its own time and milieu but also across the centuries, as both Japanese cinema and anime have roots in Edo illustrated books.

The coming few years will see the redesign of the China galleries in the Freer—a new sequence of rooms as well as the triumphant return of many of our most precious ancient jades and bronzes, most of which have not been on public view for years. Work on this plan has been led by Keith Wilson, and he has been wonderfully aided by a special task force of the Board. The numerous meetings we have held demonstrate the vital role the Board plays in the museum's work, providing not just financial support but valuable critique and advice as well.

The Board's new structure, covering such things as bylaws and committees, owes everything to the inspired leadership provided by Jeff Cunard. Those who know how many hours Jeff devoted to dealing with issues large and small on our behalf are awed by his devotion. Above all he steered the Board with vision and clarity of purpose. I will confess I was teary at his "leaving" party, but there are two items of good news: first, Jeff is still an active member of our Board; and second, he handed over the baton to Diane Schafer, who has already shown how she will lead the Board in her own style and with her own sagacity. The future of our two museums does indeed look promising.

Julian Raby, Director



## Chair's Report

In every respect, 2007 was extraordinary, which was no mean feat coming off of the prior year's commemoration of the Freer centenary. The centerpiece, no doubt, was *Encompassing the Globe*. Also described by Dr. Raby in his report, this was a mammoth exhibition celebrating the Portuguese voyages of exploration and trade in the sixteenth and seventeenth centuries. With stunning objects from around the world, the *New York Times* said that the exhibition "glows like a treasury, radiates like a compass and seems as rich with potential information as the World Wide Web." It helped bring a record-setting 880,000 visitors to the Galleries.

Speaking of the Web, our website, with its own rich and vital resources, increasingly is a "go to" site for Asian art. In 2007, more than 3.8 million virtual visitors were able to listen to lectures and concerts through podcasts of Meyer Auditorium events, study our online collections of images, download curricular materials, and of course, plan their in-person visit.

Interconnectedness—among our programs and with our communities—is core to the Galleries' mission. Our cultural and educational programs are linked in ways that enhance, expand, enrich, and excite. In October we enjoyed a marvelous day of music, performance, and poetry as part of our celebration of the eight-hundredth birthday of the great Sufi mystic and poet Rumi. A few months later, in conjunction with *In the Beginning: Bibles Before the Year 1000*, we presented both Capella Romana's Byzantine chant and the Hilliard Ensemble. *Encompassing the Globe* programs were astonishing, including early court music from Portugal, dance from Sri Lanka, martial-arts dance from Brazil, and an eye-opening group of films from the world of Portuguese cinema. To celebrate *East of Eden: Gardens in Asian Art*, we presented an outdoor concert in the Haupt Garden, with Chinese music and drama performed by the Gang-a-Tsui Ensemble from Taiwan.

The Galleries' ever-deepening connections with—and educational opportunities for—our communities are of no lesser importance. For our children, the ImaginAsia family program is at the forefront of educational innovation and fun, serving over 27,000 in 2007, not only in our regular programs but also in weekend festivals and during Art Nights in the summer. We invited eight teenage poets to learn about works in our collection, to which they responded with poetry. In conjunction with the traditional springtime celebration of Washington's Cherry Blossom Festival, our annual anime marathon was, indeed, quite the contrast to *East of Eden: Gardens in Asian Art*.

Throughout the year, we had something for everyone, from the Shanghai Quartet, a Khmer American rap artist, and the performance artists Slanty Eyed Mama, to films from Iran, Indonesia, Korea, India, and Hong Kong.

Conservation, scholarship, and research are enduring pillars of excellence. During September 2007, our Department of Conservation and Scientific Research held the fourth Forbes Symposium on Conservation Science, with papers presented by researchers from as far as Cambodia. We hosted visiting conservators in the Galleries' renowned program for Chinese Painting Conservation. Most notably, the department established an endowed position, the Andrew W. Mellon Senior Scientist, thanks to the generosity of the Mellon Foundation, with matching gifts from the Stern Foundation, Mr. Robert H. Ellsworth, the Stockman Foundation, the E. Rhodes and Lena B. Carpenter Foundation, and the Friends of the Freer and Sackler Galleries.

Our curators remain actively engaged in research. We hosted international conferences to honor Rumi as well as on Portugal, the Persian Gulf, and Safavid Persia. Under the direction of Ann Gunter, our research and publications program continues to excel; this past year saw the initial meeting for a five-year project to produce a new catalogue raisonné of Whistler's etchings. The *Articulations* series provides broader perspectives on our collections and exhibitions, this year exploring connections among people, perceptions, and place. Noteworthy lectures included "Whistler's Mothers" and "The Persian Gulf: The Economic and Political History of Five Port Cities, 1500–1730."

This was, then, a year of superlatives. Our Design Department, among other accolades, won a well-deserved first prize for the 2006 issue of this magnificent publication *Asiatica* in the Museum Publication Design competition sponsored by the American Association of Museums. Our Development office, under Katie Ziglar, has performed superbly—indeed, indispensably—in raising the funds needed to sustain our exhibitions and other programs. Above all, we are immensely grateful to Dr. Raby and his team for their leadership and vision in so ably advancing the Galleries' mission.

The Board of Trustees was active on a number of fronts, assisting the staff in development work, thinking through issues relating to the reinstallation of the China galleries, and in long-term planning for the Galleries' contemporary Asian arts program. During 2007, we were sorry to say good-bye to two Trustees: Paul Marks, who served as Secretary, and Farhad Hakimzadeh. Gregory Kinsey, and Leopold Swergold joined the Board, and we welcomed back our long-serving Trustee Robert Feinberg. Last, but not least, on behalf of Mary Ebrahimi, Paul Marks, and

myself, the team of outgoing officers, we congratulate our new officers—Diane Schafer, Chair; Catherine Benkaim, Vice Chair; and Masako Shinn, Secretary—who began their service in September 2007. We know that they will do an outstanding job, and we wish them all the best!

Jeffrey P. Cunard, Chair



Acquisitions and Loans

Freer Gallery of Art

GIFTS

**GIFT OF OIANE H. SCHAFER IN HONOR OF JAN STUART ANO HER SERVICE AS CURATOR OF CHINESE ART AT THE FREER AND SACKLER GALLERIES**

Deep bowl and cover. China, Northern Song or Jin dynasty, 12th–13th century. Stoneware with Green Jun glaze, 11 × 15.6 cm. F2007.1A–B

Large Green Junyao bowl. China, Northern Song or Jin dynasty, 12th–13th century. Stoneware with Green Jun glaze, 10.6 × 20.7 cm. F2007.2

Large Green Junyao dish. China, Northern Song or Jin dynasty, 12th–13th century. Stoneware with Green Jun glaze, 4.9 × 20.4 cm. F2007.3

Green Junyao "bubble" bowl. China, Northern Song or Jin dynasty, 12th–13th century. Stoneware with Green Jun glaze, 4 × 8.5 cm. F2007.4

Green Junyao "bubble" bowl. China, Northern Song or Jin dynasty, 12th–13th century. Stoneware with Green Jun glaze, 4.3 × 8.9 cm. F2007.5

Small Green Junyao saucer dish. China, Northern Song or Jin dynasty, 12th–13th century. Stoneware with Green Jun glaze, 2.2 × 11.6 cm. F2007.6

Freer Gallery of Art Study Collection

GIFTS

**GIFT OF MRS. JOHN ALEXANDER POPE (TRANSFERRED FROM THE FREER GALLERY OF ART AND ARTHUR M. SACKLER GALLERY ARCHIVES)**

Dish with decoration by Dr. John Alexander Pope (United States, 1906–1982); potted by Eguchi Katsumi (Japan, born 1936). Japan, Showa era, 1972. Karatsu ware, stoneware with iron pigment under feldspathic glaze, 5.1 × 17 cm. FSC-P-6963.1

Bowl with decoration by Dr. John Alexander Pope (United States, 1906–1982) in 1972; potted by Nakazato Tarouemon XII (Muan) (Japan, 1896–1985). Japan, Showa era, 1965. Karatsu ware, stoneware with iron pigment under feldspathic glaze, 5.5 × 22.4 cm. FSC-P-6963.2

PURCHASES

The Gerhard Pulverer Collection of Japanese Graphic Arts. 952 books and albums, by various authors and artists. Japan, primarily Edo period to Meiji era (1615–1912). Ink and color on paper, various sizes. Purchase—The Gerhard Pulverer Collection, Museum funds, Friends of the Freer and Sackler Galleries, and the Harold P. Stern Memorial Fund in appreciation of Jeffrey P. Cunard and his exemplary service to the Galleries as Chair of the Board of Trustees (2003–2007). FSC-GR-704.1–952

Arthur M. Sackler Gallery

GIFTS

**BEQUEST OF FLORENCE LEONHART**  
Collection of 26 woodblock prints and drawings related to the establishment of American and European trading missions in Yokohama, Japan. Various artists. Japan, Meiji period, last quarter of 19th century. Ink and color on paper, various sizes. S2007.1–26

**GIFT OF GUIOO GOLOMAN**  
Group of nine ikat hangings. Uzbekistan, 19th century. Wool, silk, and cotton, various dimensions. S2007.27–35

**PURCHASE—FRIENDS OF THE FREER AND SACKLER GALLERIES**  
*High School Uni-Face: Boy and High School Uni-Face: Girl*, by Do-Ho Suh (b. 1959). United States, 1997. Computer-generated color photograph, 175.3 × 127 cm. S2006.34.1–2

*Who Am We?* by Do-Ho Suh (b. 1959). United States, 2000. Set of 25 sheets of wallpaper; four-color offset prints on paper, each 61 × 91.4 cm. S2006.3.1–25

LOANS TO OTHER INSTITUTIONS

*Dream Worlds: Modern Japanese Prints from the Robert O. Muller Collection*

**MUSEU CALOUSTE GULBENKIAN**  
Lisbon, Portugal  
OCTOBER 6, 2006–JANUARY 7, 2007

Group of 94 woodblock prints by various artists. Japan, Meiji period to Taisho era, late 19th–early 20th century. Ink and color on paper, various dimensions. The Robert O. Muller Collection

*Mother-of-Pearl: A Tradition in Asian Lacquer*

**THE METROPOLITAN MUSEUM OF ART**  
New York City, NY  
DECEMBER 2, 2006–APRIL 1, 2007

Writing box. India, early 17th century. Wood, lacquer, mother-of-pearl, and silver, 30.9 × 40.8 × 24.8 cm. Purchase—Smithsonian Collections Acquisition Fund, S1988.1

*The Sasanian Persians: Splendors of a Forgotten Empire*

**THE ASIA SOCIETY GALLERY**  
New York City, NY  
FEBRUARY 15–MAY 20, 2007

Horn rhyton with gazelle protomé. Iran or Afghanistan (Sasanian period), 4th century. Silver and gilt, 15.5 × 25.4 × 14.1 cm. Gift of Arthur M. Sackler, S1987.33

Hemispherical bowl. Iran (Sasanian period or later), 7th–8th century. Silver and gilt, 5.7 × 14.3 × 14.3 cm. Gift of Arthur M. Sackler, S1987.105

High-footed bowl with interior medallion. Iran (Sasanian period), 6th century. Silver and niello, 10.2 × 18 × 18 cm. Gift of Arthur M. Sackler, S1987.106

Plate with ring foot. Iran (Sasanian period), 7th century. Silver and gilt, 3.7 × 20.5 × 20.5 cm. Gift of Arthur M. Sackler, S1987.125

*Inscribing Meaning: Writing and Graphic Systems in African Art*

**NATIONAL MUSEUM OF AFRICAN ART, SMITHSONIAN INSTITUTION**  
Washington, D.C.  
MAY 7–AUGUST 26, 2007

Bi-folio from a copy of the Koran. Egypt, late 14th century. Ink, color, and gold on paper, 37.8 × 53.2 cm. Transfer from the National Portrait Gallery, Smithsonian Institution, S1995.115A–D

Group of 49 talismantic amulets by Rachid Koraichi (b. 1947). Tunisia, 1994. Steel, each 16.7 × 5.2 × 0.1 cm. Purchase, S1998.158.1–49

*Sacred Beauty: A Millennium of Religious Art, A.D. 600–1600*

**FRANK H. MCCLUNG MUSEUM OF ART, UNIVERSITY OF TENNESSEE**  
Knoxville, TN  
SEPTEMBER 7, 2007–JANUARY 7, 2008

Section from a copy of the Koran. Iran, 14th century. Opaque watercolor, ink and gold on paper, leather binding, 32.8 × 14.6 cm. Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.27

Detached folio from a copy of the Koran. Turkey, 1500–1600. Opaque watercolor, ink and gold on paper, 35.4 × 23.8 cm. Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.75A–B

Tile. Iran, 1250–1300. Glazed earthenware, 34.6 × 33 × 3.6 cm. Gift of Arthur M. Sackler, S1987.92

Detached folio from a copy of the Koran. Iran, 9th century. Opaque watercolor, ink and gold on parchment, 15.7 × 23.5 cm. The Catherine and Ralph Benkaim Collection, S1997.88



Gifts, Grants, and Contributions

Private donations are crucial to the museum's ability to fulfill its mission. The following individuals and organizations provided financial support of \$1,000 or more to the Freer and Sackler Galleries between October 1, 2006, and September 30, 2007. The museum is grateful to all donors for their generous support of its programs.

Each year, members of the Friends of the Freer and Sackler Galleries, the museums' sole benefactors group, generously contribute thousands of dollars to fund core museum programs—exhibitions, public and educational programs, research, and acquisitions—that do not receive federal funding. The museums are deeply indebted to the Friends for their steadfast support, which helps the Freer and Sackler reach greater goals each year.

During the 2007 fiscal year, membership contributions helped to underwrite the major exhibitions *In the Beginning: Bibles Before the Year 1000*, *East of Eden: Gardens in Asian Art*, and *Encompassing the Globe: Portugal and the World in the 16th and 17th Centuries*. Through their generosity, Friends also supported a variety of educational programs, such as the popular family workshops *ImaginAsia*. We gratefully acknowledge all of the members of the Friends of the Freer and Sackler Galleries for their enthusiasm and support throughout this past year.

Please bring any inadvertent errors in these lists to the attention of the Office of Membership and Development.

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## Budget Summary

### Statement of Activity and Changes in Fund Balance

For the year ended September 30, 2007, with comparison to the year ended September 30, 2006

Support and Revenue	2007 TOTAL	2006 TOTAL
Federal allocation	\$5,802,100	\$5,596,300
Endowment income-Freer	5,587,388	5,528,750
Endowment income-Other	1,426,384	1,381,903
Shop sales	2,019,329	2,369,802
Gifts, grants, and membership	3,953,650	2,759,603
SI Grants: Latino, ResEquip,		
IRM-CIS, SchStudies	48,309	193,518
Other: Rights sales, Royalties, Benefits	208,177	174,582

**Total support and revenue** **\$19,045,337** **\$18,004,458**

#### Expenses

##### Office of the director

Director's office	\$510,989	\$742,510
Collections acquisition	1,336,945	615,695
Scholarly publication	220,678	156,086
Publications	339,354	295,153
Exhibition coordination	3,343,655	2,028,310

**Subtotal—Office of the director** **\$5,751,621** **\$3,837,754**

##### Office of the deputy director

Deputy director's office	\$240,252	\$220,154
Curatorial research	1,448,091	1,360,946
Conservation and Scientific Research	1,546,875	1,425,724
Collections management	1,006,725	945,990
Education	1,068,096	1,073,682
Imaging and photographic research	338,410	386,033
Library, Archives, and Rights	450,791	411,923
Library acquisitions	101,823	136,351

**Subtotal—Office of the deputy director** **\$6,201,063** **\$5,960,803**

##### Office of design and production

Design and production	\$1,381,741	\$1,439,731
Web	80,570	163,466

**Subtotal—Office of design and production** **\$1,462,311** **\$1,603,197**

##### Office of external affairs

Membership and development and special events	1,781,186	\$809,837
Public affairs	614,001	320,978

**Subtotal—Office of external affairs** **\$2,395,187** **\$1,130,815**

##### Office of finance and administration

Finance, administration, and personnel	1,222,327	\$1,159,258
Network services	182,643	198,734
Museum shops		
Cost of goods sold	1,133,058	1,268,165
Other costs	984,017	955,359

**Subtotal—Office of finance and administration** **\$3,522,045** **\$3,581,516**

#### Total expenses

Excess (deficiency) of support and revenue over expenses before other financing	\$19,332,227	\$16,114,085
Other financing use/Transfers	-\$286,890	
Transfer to Endowments	-2,250,000	
Lapsed Federal	-2,775	
Excess (deficiency) of support and revenue over expenses after other financing	-2,539,665	
Fund balance, beginning of year	10,952,767	
Fund balance, end of year	8,413,102	
Plus: Prior Period Adjustment	-247,697	
Minus: Encumbrances	4,019,520	

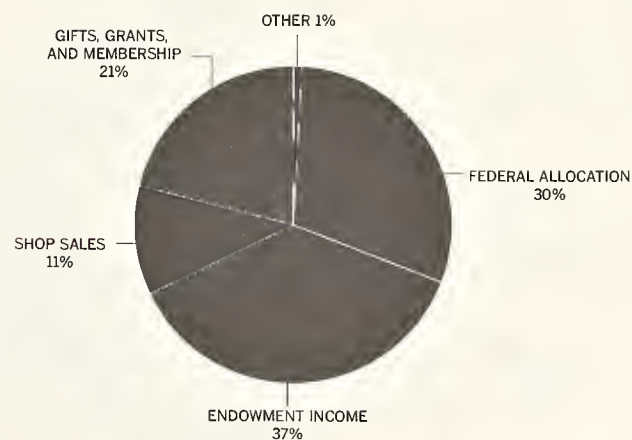
**Subtotal** **\$4,145,885**  
 Plus: Encumbrances thru FY06 1,301,166  
 Plus: SI Advance - Pulverer 1,480,000  
**Adjusted Fund Balance, end of year** **\$6,927,051**

### Fiscal Year 2007

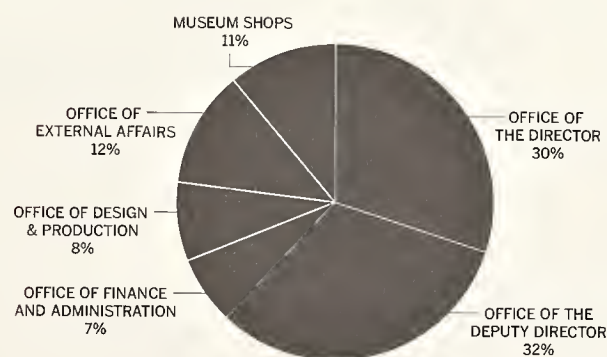
OCTOBER 1, 2006-SEPTEMBER 30, 2007

The following charts reflect the income and expense distributions for the Freer Gallery of Art and Arthur M. Sackler Gallery during fiscal year 2007. The financial statements included in this report are the representation of management and are not audited.

#### Income



#### Expenses



### Changes in Fund Balance

	2007 Total
Fund balance, beginning of year	\$10,952,767
Less: Prior Period Adjustment	-247,697
Less: Excess over Revenue	-2,539,665
Fund Balance, end of year	8,165,405
Minus: Encumbrances	4,019,520
<b>Subtotal</b>	<b>\$4,145,885</b>
Plus: Encumbrances thru FY06	1,301,166
Plus: SI Advance - Pulverer	1,480,000
<b>Adjusted Fund Balance, end of year</b>	<b>\$6,927,051</b>
Restricted Fund Balance	6,682,260
Discretionary Fund Balance	244,791
<b>Total</b>	<b>\$6,927,051</b>



Endowment Funds

Arthur M. Sackler Gallery	MARKET VALUE 9/30/07	MARKET VALUE 9/30/06
Else Sackler Public Affairs Endowment For public affairs activities to increase awareness of the gallery, its collections, and its programs	\$6,196,343	\$5,458,925
Else Sackler Fund For fresh flowers at the entrance to the Sackler Gallery	\$ 649,957	\$ 572,607

Freer Gallery of Art

Freer Estate Endowment General operating funds, including acquisitions	\$106,798,524	\$123,292,375
Edward Waldo Forbes Fund To further scientific study of the care, conservation, and protection of works of art through lectures, colloquia, and fellowships	\$2,825,656	\$2,489,379
Harold P. Stern Memorial Fund For increasing the appreciation and understanding of Japanese art	\$2,960,406	\$2,608,092
Richard Louie Memorial Fund To support an annual internship for a student of Asian descent	\$ 155,217	\$ 136,744
Camel Fund For research expenses related to conservation	\$ 206,482	\$181,910

Freer & Sackler Galleries

	MARKET VALUE 9/30/07	MARKET VALUE 9/30/06
Bill and Mary Meyer Concert Series Endowment To fund and support the Bill and Mary Meyer Concert Series	\$ 316,042	\$278,430
Publications Endowment Fund For research and publication of the permanent collections	\$2,200,581	\$1,938,693
Hirayama Fund For Japanese painting conservation, research, and training	\$3,915,423	\$3,449,454
Sir Joseph Hotung Fund For library acquisitions	\$155,229	\$136,756
Moynihán Endowment Fund To further research on the Mughal emperor Babur	\$249,430	\$219,745

Chinese Art Research Fund For Chinese art research, projects, and programs	\$704,929	\$621,036
Education Endowment Fund For education programs	\$1,437,612	\$1,266,524
Nancy Fessenden Endowment for Education For education programs	\$1,272,586	\$1,121,137
Director's Discretionary Fund Established by Peggy and Richard M. Danziger for exhibitions and projects	\$648,726	\$571,522
Anne van Biema Endowment Fund To increase knowledge and appreciation of Japanese graphic arts from 1600 to 1900	\$9,016,900	\$7,943,811
Anne van Biema Fellowship Endowment To promote excellence in research and publication of the Japanese visual arts	\$633,151	\$557,801
The Andrew W. Mellon Foundation Senior Scientist in the Department of Conservation and Scientific Research Endowment To endow a senior conservation science position	\$2,510,718	\$1,951,341
Persian Art Programs Endowment	\$452,438	\$303,567



Annual Benefit Gala

On June 20, 2007, the Freer and Sackler Galleries hosted it's eighth annual gala—the most successful to date—to celebrate the opening of *Encompassing the Globe: Portugal and the World in the 16th and 17th Centuries*. Close to four hundred people joined guest of honor Aníbal Cavaco Silva, the president of Portugal, for a wonderful evening that included a viewing of *Encompassing the Globe* and a private performance by renowned Fado musician Mariza. Dignitaries from Portugal and the Sultanate of Oman were in attendance, along with several ambassadors, Supreme Court justices, and members of the administration. We are grateful to the gala committee members and supporters listed below.

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The Honorable José Sócrates Carvalho  
Pinto de Sousa, Prime Minister of  
Portugal

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Culture of Oman  
The Honorable Carlos César, President  
of the Regional Government of the  
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PROGRAMS

Exhibitions

Arthur M. Sackler Gallery

Fiscal year 2007 realized the culmination of the Arthur M. Sackler Gallery's five-year emphasis on a heightened program of ground-breaking exhibitions. Thousands of visitors discovered the earliest origins of the Bible in the ancient manuscripts, scrolls, and fragments of parchment brought together for *In the Beginning: Bibles Before the Year 1000*, an exhibition that occasioned a rare showing of the Freer codices. Spring and cherry blossom season shifted our focus outdoors with the exhibition *East of Eden: Gardens in Asian Art*. Drawn almost entirely from the Freer and Sackler collections, the exhibition presented artists' interpretations of and reactions to the garden setting across diverse Asian cultures. Another link across the two museums—*Taking Shape: Ceramics in Southeast Asia*, a long-term installation of earthenware and stoneware jars from the generous gift of Victor and Takaku Hauge—opened in the spring. With summer came the presentation of the largest exhibition in the Sackler's history: *Encompassing the Globe: Portugal and the World in the 16th and 17th Centuries*. Conceived as a festival of seven exhibitions, it explored the cross-cultural exchange that grew from Portugal's maritime trade with India, China, Japan, Brazil, and Africa, and it included the reaction of contemporary artists to this rich history. The exhibition also marked the museums' first collaboration with the National Museum of African Art. The *Perspectives* series on contemporary art continued with a presentation of three works by Simryn Gill that examined relationships among nature, culture, and knowledge as well as between individual and place.

SPECIAL EXHIBITIONS, LONG-TERM LOANS(‡), AND CHANGING THEMATIC SELECTIONS(†)

ANCIENT AND MEDIEVAL METALWORK FROM OUBARTON DAKS DECEMBER 17, 2005–APRIL 22, 2007	ARTS OF CHINA† (SELECT OBJECTS ON LOAN) LONG-TERM
EAST OF EDEN: GARDENS IN ASIAN ART FEBRUARY 24–MAY 13, 2007	IKATS (HIGHLIGHTS FROM THE GIFT OF GUIDO GOLOMAN) THROUGH MAY 14, 2007
ENCOMPASSING THE GLOBE: PORTUGAL AND THE WORLD IN THE 16TH AND 17TH CENTURIES JUNE 23–SEPTEMBER 16, 2007	LUXURY ARTS OF THE SILK ROUTE EMPIRES† THROUGH JANUARY 28, 2007
FOUNTAINS OF LIGHT: ISLAMIC METALWORK FROM THE NUHAD ES-SAID COLLECTION‡ THROUGH JANUARY 21, 2007	SCULPTURE OF SOUTH AND SOUTHEAST ASIA† LONG-TERM
IN THE BEGINNING: BIBLES BEFORE THE YEAR 1000 OCTOBER 21, 2006–JANUARY 7, 2007	TAKING SHAPE: CERAMICS IN SOUTHEAST ASIA OPENED APRIL 1, 2007 LONG-TERM
PERSPECTIVES: SIMRYN GILL SEPTEMBER 2, 2006–APRIL 29, 2007	



Freer Gallery of Art

The legacy of Charles Lang Freer and the centennial of his gift of Asian and American art to the nation continued to influence the exhibitions presented in fiscal year 2007. With an approach curiously sympathetic to Freer's taste, Australian artist and guest curator Gwyn Hanssen Pigott chose groups of ceramics based wholly on color, form, pattern, and aesthetic relationships—ignoring date and place of origin—for the installation of *Parades: Freer Ceramics Installed by Gwyn Hanssen Pigott*. Other exhibitions, such as *Freer: A Taste for Japanese Art* and *Freer and Tea: Raku, Hagi, Karatsu*, also looked at the interests and aesthetics underlying Freer's collecting. *Landscapes in Japanese Art* and *Tea Bowls in Bloom* complemented the Sackler's spring presentation of *East of Eden*. The strength of the permanent collection in painting, lacquer, and ceramics was evident in *Japanese Arts in the Edo Period, 1615–1868*, while *The Potter's Mark: Tea Ceramics and Their Makers* considered the emerging importance and stylistic use of maker's marks on tea vessels. *Daoism in the Arts of China* looked at how major tenets of Daoism permeate Chinese art, and *Tales of the Brush: Literary Masterpieces in Chinese Painting* demonstrated the significant inspiration and influence of literature on the visual arts of China. Rotations in the Freer Gallery included *Arts of the Indian Subcontinent and the Himalayas*, *Arts of the Islamic World*, and *Religious Art of Japan*, all on long-term view

EXHIBITIONS AND CHANGING THEMATIC SELECTIONS (†)

<b>BEYOND BRUSHWORK: SYMBOLISM IN CHINESE PAINTING</b> APRIL 29–NOVEMBER 26, 2006	<b>ANCIENT CHINESE ART†</b> LONG-TERM	<b>THE RELIGIOUS ART OF JAPAN†</b> LONG-TERM
<b>DAOISM IN THE ARTS OF CHINA</b> DECEMBER 16, 2006–JULY 8, 2007	<b>ART FOR ART'S SAKE†</b> LONG-TERM	<b>SMALL MASTERPIECES: WHISTLER PAINTINGS FROM THE 1880S</b> LONG-TERM
<b>FREER: A TASTE FOR JAPANESE ART</b> JULY 1, 2006–JANUARY 1, 2007	<b>ARTS OF THE INDIAN SUBCONTINENT AND THE HIMALAYAS</b> LONG-TERM	<b>VIETNAMESE CERAMICS FROM THE RED RIVER DELTA</b> LONG-TERM
<b>FREER AND TEA: RAKU, HAGI, KARATSU</b> JULY 1, 2006–JANUARY 1, 2007	<b>ARTS OF THE ISLAMIC WORLD†</b> LONG-TERM	
<b>JAPANESE ARTS IN THE EDO PERIOD 1615–1868</b> AUGUST 18, 2007–FEBRUARY 24, 2008	<b>BLACK &amp; WHITE: CHINESE CERAMICS FROM THE 10TH–14TH CENTURIES</b> LONG-TERM	
<b>LANDSCAPES IN JAPANESE ART</b> FEBRUARY 3–JULY 15, 2007	<b>BUDDHIST ART†</b> LONG-TERM	
<b>PARADES: FREER CERAMICS INSTALLED BY GWYN HANSSEN PIGOTT</b> NOVEMBER 4, 2006–JANUARY 7, 2008	<b>CHARLES LANG FREER AND EGYPT†</b> LONG-TERM	
<b>THE POTTER'S MARK: TEA CERAMICS AND THEIR MAKERS</b> AUGUST 18, 2007–FEBRUARY 24, 2008	<b>JAMES MCNEILL WHISTLER (1834–1903)†</b> LONG-TERM	
<b>TALES OF THE BRUSH: LITERARY MASTERPIECES IN CHINESE PAINTING</b> JULY 28, 2007–JANUARY 13, 2008	<b>JAPANESE SCREENS†</b> LONG-TERM	
<b>TEA BOWLS IN BLOOM</b> FEBRUARY 3–JULY 15, 2007	<b>KOREAN CERAMICS†</b> LONG-TERM	
	<b>THE PEACOCK ROOM</b> LONG-TERM	



## Education and Public Programs

Gardens, bibles, spices, and poetry inspired many of the great works of art presented in the galleries this year and provided experiences enjoyed by more than sixty thousand visitors. School and educator programs forged important links among the visual, musical, and literary arts and enhanced the museum experience of thousands. Performances held in conjunction with exhibitions connected ancient musical forms, still practiced today, with original sacred texts, and repercussions of exploration and conquest in Asia and South America were revealed through music and dance from Sri Lanka, India, Macau, Brazil, and Portugal. The experimental Articulations series offered thought-provoking perspectives on museum collections and explored connections among people, perceptions, and place. The film program celebrated the twelfth anniversary of the annual Made in Hong Kong Film Festival and presented a survey of Portuguese cinema, including films rarely, if ever, seen in the United States. ImaginAsia programs introduced artistic and cultural wonders to hundreds of families. We proudly hosted a teen poet residency program that focused on Asian works of art and the written word. Lastly, the corps of dedicated docents served a record number of visitors through guided tours and more conversational Spotlights. Programs designed to enrich the visitor's encounter with works of art demonstrated the many ways that diverse cultures connect and create anew.

### ImaginAsia Family Program

Through program innovations and outreach to new audiences, ImaginAsia offered performances, conducted workshops, created hands-on art projects, and produced activity books and single-page guides that served twenty-seven thousand visitors in 2007. Ninety programs with an average attendance of forty-six children filled the ImaginAsia classroom with special weekend festivals and Art Night programs. Additional visitors enjoyed activity books offered at the VIARC desks, in the Arts of the Indian Subcontinent and the Himalayas galleries, and in the special exhibition *In the Beginning*. Nine new activity books and related art projects included *From Books to Beads*, *Beautiful Words*, *Anime Cartoons*, *Indian and Persian Poetry*, *Chinese and Japanese Poetry*, *Gardens of the Imagination*, *The Lure of Spices*, *Encompassing the Globe*, and *Taking Shape*. Workshops conducted in collaboration with the Hirshhorn Museum and Sculpture Garden and the Corcoran School of Art brought together museum educators and families that normally do not cross paths. ImaginAsia also hosted training sessions for museum educators from Puerto Rico, India, Pakistan, and Sri Lanka as well as created a workshop on family programs for the national conference of the Smithsonian Museum Affiliates.

### Docents and Tours

This year the museums' docents served a total of 22,059 adults and children through tours and other gallery experiences. Docents presented 291 reserved tours and 1,114 walk-in tours on a wide range of topics. Spotlights, a new offering, was designed to serve visitors who have little time and/or prefer a more casual and flexible type of experience. The primary goal is for docents to engage visitors in conversation, encourage looking, and enhance learning in the galleries. Docents were encouraged to experiment with approaches and format, and more than two thousand visitors were served through these experiences in the Sackler Gallery.

### School and Teacher Programs

#### Bridges to Asia Multiple-visit Program with D.C. Public Schools

The Bridges to Asia program focused on students in the fourth and fifth grades at Bancroft Elementary School in Washington, D.C. Throughout the fall and winter, Elizabeth Benskin, the Educator for School and Teacher Programs, worked with teachers to develop a flexible interdisciplinary unit on the theme of gardens. Teachers read related literature, looked at artwork from *East of Eden*, and discussed appropriate classroom and museum activities.

In the spring, nearly a hundred students began their garden units in class and focused on how people use available natural resources to create gardens and other practical and enjoyable environments. Students in each class read two books related to the topic of gardens, including *Seedfolks*, *Butterflies in the Garden*, *Chalk Box Kid*, *The Flower Hunter*, and *Basho and the River Stones*.

On two trips to the Sackler Gallery to view *East of Eden*, students explored how gardens have been depicted in

Asian art and participated in an interactive tour of the Enid A. Haupt Garden led by a member of the Smithsonian horticultural staff. Finally, students worked with a local volunteer on the garden at Bancroft Elementary School.

### Performance and Art Student Programs

#### Arabic Groove: Pattern and Flow with Karim Nagi Mohammed

Presented in collaboration with Discovery Theater  
APRIL 25, 2007

An interactive program for students age 9 through 14 that combined a performance on Arab percussion instruments with an exploration of pattern in visual art

#### Kodomo-No-Hi: It's Children's Day!

Presented in collaboration with Discovery Theater  
MAY 4, 2007

Students age 6 to 10 attended a dynamic performance of Japanese dance related to Children's Day, then explored Japanese art in the Freer Gallery

### Educational Publications

#### Asian Art Connections, Spring 2007 *East of Eden: Gardens in Asian Art*

The spring 2007 issue of Asian Art Connections, the semiannual teacher newsletter, focused on *East of Eden: Gardens in Asian Art*. It featured a full-color poster-sized reproduction of the Persian painting *The Townsman Robs the Villager's Orchard* from a *Haft Awrang*, and it explored the historic role and depiction of gardens in Iran. A classroom activity designed for students in grades 6 through 8 led them through a dramatic writing activity using the painting as the source of inspiration.



**Asian Art Connections, Fall 2007**  
***Tales of the Brush: Literary Masterpieces in Chinese Painting***

The fall 2007 issue of Asian Art Connections provided an introduction to the exhibition *Tales of the Brush: Literary Masterpieces in Chinese Painting*. A full-color poster of a painting with accompanying calligraphy based on the prose-poem "The Red Cliff" was included. A classroom activity on the role of the Chinese scholar-official and information on the Song dynasty (960–1279) was provided for students in grades 9 through 12.

**Teacher Workshops**

**Indian Dance and Art**  
 OCTOBER 28, 2006

**Art Brings Writing to Life!**  
 Offered through the DC Arts and Humanities Education Collaborative  
 NOVEMBER 30, 2006

**Art Brings Writing to Life!**  
 Offered through the DC Arts and Humanities Education Collaborative  
 Brent Elementary School  
 JANUARY 5, 2007

**Art for All Seasons**  
 DC Arts Education Summer Institute  
 Sponsored by the DC Arts and Humanities Education Collaborative  
 JUNE 20, 2007

**Making the Connection between the Arts and Cultures of Asia**  
 Offered as part of the National Geographic Society Geography Outreach Institute  
 JULY 12, 2007

***Encompassing the Globe***  
 Offered as part of the University of Maryland Center for Renaissance and Baroque Studies Summer Institute's program "The Portuguese Empire in the Sixteenth and Seventeenth Centuries: Artistic and Cultural Exchange"  
 JULY 20, 2007

**Back to School Night for Educators**  
 AUGUST 23, 2007

**Teen Poet Residency**

Eight young writers—Kiimara Baker, Catherine Frost, Thandiwe Hunter, Lynda Nguyen, Bianca Martinez, Kaylah Miranda, Lily Reeder, and Ramona Santana—spent two weeks (June 18–28) with staff and docents learning about selected works of Asian art. Coached by poet and teacher Lisa Pegram, they wrote poetic responses to works that particularly inspired them. This residency culminated in October with a public celebration marking the eight-hundredth birthday of the great poet and mystic Rumi.

**Adult Programs**

**Lectures**

**Eighteenth John A. Pope Memorial Lecture**

**First in the Realm: Ranking Raku Ceramics in Japanese Culture**  
 DECEMBER 9, 2006  
 Morgan Pitelka, Occidental College

**Shimada Prize Award Ceremony**  
 The Shimada Prize, sponsored by the Freer Gallery of Art and the Arthur M. Sackler Gallery in conjunction with the Metropolitan Center for Far Eastern Art Studies in Kyoto, Japan, recognizes outstanding publications on the history of East Asian art.

**Andrew Watsky**  
 DECEMBER 14, 2006  
 Recipient of the eighth biennial Shimada Prize for his book *Chikubushima: Deploying the Sacred Arts in Momoyama Japan* (University of Washington Press, 2004)

**Whistler's Mothers**  
 MAY 13, 2007  
 Margaret MacDonald

**The Persian Gulf: The Economic and Political History of Five Port Cities, 1500–1730**  
 JULY 21, 2007  
 Willem Floor

**Reconstructing a Portuguese India Nau**  
 AUGUST 25, 2007  
 Luis Filipe M. Vieira de Castro

**Conferences**

**Portugal, the Persian Gulf, and Safavid Persia**  
 Presented in conjunction with the Iran Heritage Foundation  
 SEPTEMBER 7–9, 2007

**The Forbes Symposium**  
 Studies of Historic Asian Ceramics Using Scientific Methods  
 SEPTEMBER 27–29, 2007

**Conversation with Gallery Talk**

**Celebrating 100 Years of the Freer Gallery Australian Style**  
 NOVEMBER 4, 2006  
 Gwyn Hanssen Pigott, Simryn Gill, Louise Cort, and Debra Diamond

**Special Gallery Talk Series**

*Encompassing the Globe: Portugal and the World in the 16th and 17th Centuries*

**Portugal**  
 SEPTEMBER 10, 2007  
 Julian Raby

**Japan**  
 SEPTEMBER 11, 2007  
 James Ulak

**Africa**  
 SEPTEMBER 12, 2007  
 Christine Mullen Kreamer

**Contemporary**  
 SEPTEMBER 13, 2007  
 Carol Huh

**China**  
 SEPTEMBER 14, 2007  
 Keith Wilson

**India**  
 SEPTEMBER 15, 2007  
 Nuno Vassallo e Silva

**Demonstrations with Tours**

**Ikebana Beyond Borders**  
 Washington, D.C., Chapter of Ikebana International and Freer and Sackler docents  
 FEBRUARY 10, 11, 24, AND 25, 2007

**Chanoyu: Japanese Tea Ceremony**  
 Masters and students from Nakamura Gakuen University, Louise Cort, and Freer and Sackler docents  
 MARCH 31, 2007

**Articulations 2006: A Century of East-West Artistic and Cultural Exchange**

(CONTINUED FROM SEPTEMBER 2006)  
 Articulations is a series of thematically linked interdisciplinary events that offer visitors a broad-based perspective on the Freer and Sackler collections and exhibitions. The 2006 series traced how Charles Lang Freer acquired his renowned collection of Asian and American art, what political and economic developments made it possible, and how perceptions (and misperceptions) between East and West in Freer's day shaped later impressions of Asia around the world.

**Visions of America, Visions of Asia: World Expos and Cinema at the Turn of the Twentieth Century**

NOVEMBER 4, 2006  
 This narrated film event with James Gilbert, Alison Griffiths, and Ray Brubacher introduced ways that tourists encountered other cultures at world fairs and through cinema in the early twentieth century. Cosponsored with the Library of Congress and the Smithsonian Institution Human Studies Film Archive

**Articulations 2006 Gallery Talks**

(AFTER OCTOBER 1, 2006)  
 The series "Freer's View" explored how various categories of Freer's collection fit into his broader vision of a "universal" aesthetic.

**Freer: A Taste for Japanese Art**  
 OCTOBER 3, 2006  
 Ann Yonemura

**The Freer Gospels**  
 OCTOBER 24, 2006  
 Ann Gunter

**Talking Tableware**  
 DECEMBER 5, 2006  
 Louise Cort

**Articulations 2007: Making Place**

The 2007 series explored connections among people, perceptions, and place.

**Grasping Place**  
 MARCH 24, 2007  
 A gallery experience in the *East of Eden* exhibition and conversation with Edward S. Casey, distinguished professor of philosophy at the State University of New York–Stony Brook, explored how personal vantage points make visual images of place come alive.

**Slanty Eyed Mama**  
 MAY 5, 2007  
 A trip-hop spoken-word performance and conversation with "sensasian" Slanty Eyed Mama deconstructed images of Asians in America. Complemented by a docent-led pre-performance gallery tour exploring connections between East and West in the Freer Gallery.

**Enduring Expeditions**  
 AUGUST 11, 2007  
 A gallery excursion through *Encompassing the Globe* with Alison Sandman, assistant professor of history at James Madison University, traced how sixteenth- and seventeenth-century maps influenced modern conceptions of the world and now reveal past ideas and attitudes.



PROGRAMS

praCh: It's a Movement

SEPTEMBER 22, 2007  
A performance and conversation with Khmer American rapper Prach Ly about global cultural movements, their causes, and the relationships between place and culture. Complemented with a gallery talk in the *Taking Shape* exhibition and a mini-performance and teen workshop at the Sitar Center for the Arts on September 21.

Articulations 2007: Making Place  
Gallery Talk Series

**Beyond the Garden of Eden**  
MARCH 17, 2007  
Debra Diamond and Massumeh Farhad

**Transplanted**  
APRIL 24, 2007  
Louise Cort

**Gardens in Chinese and Japanese Art**  
MAY 8, 2007  
Ann Yonemura and Joseph Chang

**Daoist Paradises, Immortal Dwellings**  
JUNE 5, 2007  
Joseph Chang

**Shaping Southeast Asia**  
JULY 3, 2007  
Louise Cort

**Importing Asia**  
AUGUST 29, 2007  
Linda Rosenfeld Pomper

**Whose Artifacts?**  
SEPTEMBER 22, 2007  
Prach Ly

Performing Arts

**Bill and Mary Meyer Concert Series**  
Established in memory of Dr. Eugene Meyer II and Mary Adelaide Bradley Meyer. Supported by the New York Community Trust—The Island Fund, Elizabeth E. Meyer, Melissa and E. Bradley Meyer, the Meyer Concert Series Endowment, Victor and Takako Hauge, and numerous additional donors.

**Woodley Ensemble**  
Gustav Holst's complete Choral Hymns from the Rig Veda (1912–18)  
OCTOBER 14, 2006  
Presented in conjunction with the centennial anniversary of Freer's gift to the Smithsonian

**Musicians from Marlboro I**  
NOVEMBER 15, 2006

**Cappella Romana**  
NOVEMBER 30, 2006  
Presented in conjunction with *In the Beginning*

**Shanghai Quartet**  
Kathryn Woodard, piano  
Ge Gan-ru's Four Studies for Peking Opera (Washington premiere)  
DECEMBER 7, 2006

**The Hilliard Ensemble**  
JANUARY 24, 2007  
Presented in conjunction with *In the Beginning*

**Musicians from Marlboro II**  
MARCH 28, 2007

**Musicians from Marlboro III**  
MAY 9, 2007

**Chamber Music from Brazil: Quarteto Latinoamericano**  
JUNE 14, 2007  
Presented in conjunction with *Encompassing the Globe*

**Singing the Scriptures**  
Presented in conjunction with *In the Beginning*

**Chanting the Hebrew Scriptures**  
Arnold Saltzman, Ramon Tasát, Emanuel Perlman, and Kim Konrad, cantors  
Lecture-demonstrations: NOVEMBER 12 AND DECEMBER 8 AND 10, 2006

**Cappella Romana**  
Medieval Byzantine Chant from St. Catherine's Monastery, Mt. Sinai, Egypt  
Concert: NOVEMBER 30, 2006  
Lecture-demonstrations: DECEMBER 1, 2, AND 3, 2006

**The Hilliard Ensemble**  
Early and Contemporary Music in the Orthodox Tradition  
JANUARY 24, 2007

**Gardens of Song**  
Presented in conjunction with *East of Eden*

**An Encounter with Rumi: Gardens of the Heart**  
Neva Özgen, kemenche; Deepak Ram, bansuri flute; Diana Rowan, troubadour harp; Tupac Mantilla, percussion  
APRIL 12, 2007

**Enjoying the Flowers: Taiwanese Nanguan Music and Drama Gang-a-Tsui Ensemble**  
APRIL 22, 2007

**Portugal's World of Music and Dance**  
Presented in conjunction with *Encompassing the Globe*

**Chamber Music from Brazil: Quarteto Latinoamericano**  
JUNE 14, 2007

**Early Court Music from Portugal: The Gulbenkian Choir**  
JUNE 23, 2007

**Afro-Portuguese Baila from Sri Lanka: The Gypsies Band**  
Concert: JULY 12, 2007  
Lecture-demonstrations: JULY 13, 14, AND 15, 2007

**Capoeira: Martial-Arts Dance from Brazil**  
International Capoeira Angola Foundation, Washington Chapter  
JULY 19, 2007

**Early Court Music from Portugal: Vozes Alfonzinas**  
Concert: JULY 26, 2007  
Lecture-demonstrations: JULY 27 AND 28, 2007

**Goan Music and Dance from Lisbon: The Ekvât Ensemble**  
Concert: AUGUST 2, 2007  
Lecture-demonstrations: AUGUST 3 AND 4, 2007

Asian Performing Arts

**New Choreographies from India: Rama Vaidyanathan**  
Concert Performance: OCTOBER 27, 2006  
Family workshop: OCTOBER 28, 2006

**Rakugo: Japanese "Sit-Down" Comedy**  
Rakugo Arts Association, Tokyo  
NOVEMBER 5, 2006

**Music From Japan**  
Junko Tahara, biwa; Kohei Nishikawa, flutes; Akikuna Takahashi, percussion  
FEBRUARY 24, 2007  
Presented as part of Music From Japan Festival 2007

**The Rumi 800th: Ahmet Özhan Ensemble**  
MARCH 15, 2007  
Presented in conjunction with the eight-hundredth anniversary of the birth of Jalal ad-Din Rumi

**New Chamber Music from Japan: Ruckus, Retsuzan Tanabe, shakuhachi**  
APRIL 1, 2007  
Presented in conjunction with the University of Maryland Baltimore County conference Music of Japan 2007

**An Encounter with Rumi: Gardens of the Heart**  
Neva Özgen, kemenche; Deepak Ram, bansuri flute; Diana Rowan, troubadour harp; Tupac Mantilla, percussion  
APRIL 12, 2007  
Presented in conjunction with *East of Eden*

**Enjoying the Flowers: Taiwanese Nanguan Music and Drama**  
Gang-a-Tsui Ensemble  
APRIL 22, 2007  
Presented in conjunction with *East of Eden*

**Master of Korean Music: Hwang Byungki, gayagum, and ensemble**  
JUNE 5, 2007  
Made possible by the Korea Society and the Korea Foundation

**Afro-Portuguese Baila from Sri Lanka: The Gypsies Band**  
Concert: JULY 12, 2007  
Lecture-demonstrations: JULY 13, 14, AND 15, 2007  
Presented in conjunction with *Encompassing the Globe*

**Goan Music and Dance from Lisbon: The Ekvât Ensemble**  
Concert: AUGUST 2, 2007  
Lecture-demonstrations: AUGUST 3 AND 4, 2007  
Presented in conjunction with *Encompassing the Globe*

Films

**2006 DC ASIAN PACIFIC AMERICAN FILM FESTIVAL**  
Cosponsored by the Smithsonian Asian Pacific American Program (CONTINUED FROM SEPTEMBER 2006)

**Rigodon**  
(2005, directed by Sari Dalena and Keith Sicut)  
OCTOBER 1, 2006  
Guest: Sari Dalena, director

**The Widow Colony**  
(2005, directed by Harpreet Kaur)  
OCTOBER 1, 2006



Special Film Events

**Koryo Saram—The Unreliable People**  
(2006, directed by Y. David Chung)  
OCTOBER 29, 2006  
Guests: Y. David Chung, director;  
Matt Dibble, editor/cinematographer;  
Meredith Woo, executive producer

**Umrao Jaan**  
(1981, directed by Muzaffar Ali)  
NOVEMBER 3, 2006  
Guest: Muzaffar Ali, director  
Cosponsored by the Embassy of  
India

DISCOVERIES 2006

**The World**  
(2004, directed by Jia Zhangke)  
NOVEMBER 12, 2006

**Three Times**  
(2005, directed by Hou Hsiao-hsien)  
NOVEMBER 19, 2006

**The Forsaken Land**  
(2005, directed by Vimukthi,  
Jayasundera)  
DECEMBER 8, 2006

**It's Only Talk**  
(2006, directed by Ryuichi Hiroki)  
DECEMBER 10, 2006

**Midnight, My Love**  
(2005, directed by Kondej  
Jaturanrassamee)  
DECEMBER 15, 2006

**IRANIAN FILM FESTIVAL 2007**  
Cosponsored by the ILEX Foundation  
  
**Cease Fire**  
(2006, directed by Tahmineh Milani)  
JANUARY 12 AND 14, 2007

**The Willow Tree**  
(2005, directed by Majid Majidi)  
JANUARY 19 AND 21, 2007

**When Fish Fall in Love**  
(2006, directed by Ali Rafi'i)  
JANUARY 26 AND 28, 2007

**A Little Kiss**  
(2006, directed by Bahman  
Farmanara)  
FEBRUARY 2 AND 4, 2007

**Stray Dogs**  
(2004, directed by Marzieh Meshkini)  
FEBRUARY 16 AND 18, 2007

**CELEBRATING KERALA CINEMA**  
Cosponsored by Varghese and Rani  
George in collaboration with the Asia  
Society Washington Center, the  
Government of Kerala, the  
Department of Film Festivals (India),  
the Sangeet Natak Academy, and the  
Public Diplomacy Division of the  
Ministry of External Affairs, New  
Delhi

**Kathakali: Kalamandalam Ramankutty  
Nair**  
(2005, directed by Adoor  
Gopalakrishnan)  
MARCH 2, 2007  
Guest: Sukanya Mukerji, executive  
director, Mayur Dance Academy

**Manasarovar**  
(2004, directed by Anup Kurian)  
MARCH 4, 2007  
Guest: Anup Kurian, director

**The Dispossessed**  
(1990, directed by Govindan  
Arivindan)  
MARCH 9, 2007

**Ponthan Mada**  
(1993, directed by T.V. Chandran)  
MARCH 11, 2007

**Waves and Shore**  
(1990, directed by P.N. Menon)  
MARCH 16, 2007

**The Blessed Offering**  
(1973, directed by M.T. Vasudevan  
Nair)  
MARCH 18, 2007

**ENVIRONMENTAL FILM FESTIVAL: FOCUS  
ON MONGOLIA**  
Presented in conjunction with the DC  
Environmental Film Festival

**The Cave of the Yellow Dog**  
(2005, directed by Byambasuren  
Davaa)  
MARCH 23, 2007

**The Story of the Weeping Camel**  
(2003, directed by Byambasuren  
Davaa and Luigi Falorni)  
MARCH 25, 2007

**SPECIAL FILM EVENT**  
Cosponsored by the Smithsonian  
Asian Pacific American Program

**Journey from the Fall**  
(2006, directed by Ham Tran)  
MARCH 31, 2007  
Guest: Kieu Chin, actress

**FIFTH ANNUAL CHERRY BLOSSOM ANIME  
MARATHON**  
Cosponsored by Otakorp, Inc., and  
the Japan Information and Cultural  
Center, Embassy of Japan. Presented  
in conjunction with the National  
Cherry Blossom Festival

**Yu Gi Oh**  
(2004, directed by Hatsuki Tsuji)  
APRIL 14, 2007

**Amazing Lives of the Fast Food Grifters**  
(2006, directed by Mamoru Oshii)  
APRIL 14, 2007

**Tokyo Godfathers**  
(2003, directed by Satoshi Kon)  
APRIL 14, 2007  
Guest: Satoshi Kon, director

**Paprika**  
(2006, directed by Satoshi Kon)  
APRIL 14, 2007  
Guest: Satoshi Kon, director

**TWO BY TESHIGAHARA**  
Cosponsored by donations from the  
family and friends of John Suozzo

**The Woman in the Dunes**  
(1964, directed by Hiroshi  
Teshigahara)  
APRIL 20, 2007

**The Face of Another**  
(1966, directed by Hiroshi  
Teshigahara)  
APRIL 29, 2007

**KOREAN FILM FESTIVAL DC 2007**  
Cosponsored by the Korean Film  
Council, the Korea Foundation, the  
US-Korea Business Council, and the  
US-Korea Institute at the Johns  
Hopkins University Paul H. Nitze  
School of Advanced International  
Studies

**Family Ties**  
(2006, directed by Kim Tae-young)  
MAY 4, 2007

**Woman on the Beach**  
(2006, directed by Hong Sang-soo)  
MAY 6, 2007

**The Unforgiven**  
(2005, directed by Yoon Jong-bin)  
MAY 11, 2007

**Time**  
(2006, directed by Kim Ki-duk)  
MAY 13, 2007

**Too Young to Die**  
(2002, directed by Park Jin-pyo)  
MAY 18, 2007  
Guest: Park Jin-pyo, director

**You Are My Sunshine**  
(2005, directed by Park Jin-pyo)  
MAY 20, 2007  
Guests: Park Jin-pyo, director; Lee  
Yoo-jin, producer

BOOK SIGNING AND SCREENING

**The Runner**  
(1985, directed by Amir Naderi)  
MAY 19, 2007  
Guest: Hamid Dabashi, author of  
*Masters and Masterpieces of Iranian  
Cinema*

**THE WORLD OF PORTUGUESE CINEMA**  
Cosponsored by the Instituto  
Camões, the Cinemateca  
Portuguesa—Museu do Cinema, and  
the Embassy of Portugal

**Maria do Mar**  
(1930, directed by Leitão de Barros)  
JUNE 1, 2007  
Guest: Burnett Thompson, musical  
accompanist

**Silvestre**  
(1982, directed by João César  
Monteiro)  
JUNE 2, 2007

**Another Way of Life**  
(1966, directed by Paulo Rocha)  
JUNE 3, 2007  
Guest: Paulo Rocha, director

**A Bee in the Rain**  
(1972, directed by Fernando Lopes)  
JUNE 3, 2007

**The Mutants**  
(1998, directed by Teresa Villaverde)  
JUNE 8, 2007

**The Lady of Chandor**  
(1998, directed by Catarina Mourao)  
JUNE 10, 2007

**The Murmuring Coast**  
(2004, directed by Margarida  
Cardoso)  
JUNE 10, 2007

**The Fifth Empire**  
(2004, directed by Manoel de  
Oliveira)  
JUNE 15, 2007

**"No," or the Vain Glory of Command**  
(1990, directed by Manoel de Oliveira)  
JUNE 22, 2007

**A Talking Picture**  
(2003, directed by Manoel de  
Oliveira)  
JUNE 24, 2007

**Passion of Jesus**  
(1962, directed by Manoel de Oliveira)  
JUNE 24, 2007

**The Blood**  
(1990, directed by Pedro Costa)  
JUNE 29, 2007  
Guests: Pedro Costa, director; Mark  
Peranson, editor and publisher,  
*Cinema Scope* magazine

**Colossal Youth**  
(2006, directed by Pedro Costa)  
JULY 1, 2007  
Guests: Pedro Costa, director; Mark  
Peranson, editor and publisher,  
*Cinema Scope* magazine



PROGRAMS

**TWELFTH ANNUAL MADE IN HONG KONG FILM FESTIVAL**

Cosponsored by the Hong Kong Economic and Trade Office

***After This Our Exile***  
(2006, directed by Patrick Tam)  
JULY 13 AND 15, 2007  
Guest: Patrick Tam (JULY 15 ONLY)

***Infernal Affairs***  
(2002, directed by Andrew Lau and Alan Mak)  
JULY 20 AND 22, 2007

***House of Fury***  
(2005, directed by Stephen Fung)  
JULY 27 AND 29, 2007

***Crazy N' The City***  
(2005, directed by James Yuen and Lambo Cheuk)  
AUGUST 3 AND 5, 2007

***Election***  
(2005, directed by Johnnie To)  
AUGUST 10 AND 12, 2007

***Isabella***  
(2006, directed by Pang Ho-Cheung)  
AUGUST 17 AND 19, 2007

***2 Become 1***  
(2006, directed by Law Wing-cheong)  
AUGUST 14 AND 26, 2007

**WITH LOVE: NEW FILMS FROM SOUTHEAST ASIA**  
Cosponsored by the GRACE Heritage Foundation and the Association of Southeast Asian Nations (ASEAN)  
(COMPLETED OCTOBER 2007)

***Love for Share***  
(2006, directed by Nia Dinata)  
SEPTEMBER 14, 2007  
Guests: Nia Dinata, director;  
Sadanan Dume, scholar and writer

***I Don't Want to Sleep Alone***  
(2006, directed by Tsai Ming-liang)  
SEPTEMBER 16, 2007

***Hello Yasothorn***  
(2005, directed by Petchthai Wongkamlao)  
SEPTEMBER 21, 2007  
Guest: Anchalee Chaiworaporn, film critic

***Syndromes and a Century***  
(2006, directed by Apichatpong Weerasethakul)  
SEPTEMBER 23, 2007  
Guest: Anchalee Chaiworaporn, film critic

Gallery Shops

The Gallery Shops entered the cyber age by hosting its own e-commerce website on the Internet. Customers near and far can now shop online and enjoy gifts and exceptional items based on the museums' collections and exhibitions. As in the past, the Shops' efforts meshed with the Freer and Sackler exhibition programs by developing and offering products that complemented *In the Beginning*, *East of Eden*, and *Encompassing the Globe*, ranging from books and exhibition catalogues to imported jewelry, silk scarves, ceramics, crystal, merchandise from Portugal, and much more. Handmade vases, notecards, T-shirts, and posters were created to celebrate Washington's annual Cherry Blossom Festival in the spring, and new sets of boxed notecards were based on popular works in the Asian collections.

THE GALLERY SHOPS SPONSORED OR PARTICIPATED IN THE FOLLOWING EVENTS DURING FY2007

Meet the Author

***The Last Mughal***  
William Dalrymple  
MARCH 29, 2007

On-site Sales Events

**Tea Tasting with Ito En**  
SATURDAYS AND SUNDAYS IN MAY 2007

**Spring Cleaning Sale**  
MAY 10-13, 2007

Off-site Sales Events

**Strathmore Museum Shop-Around**  
NOVEMBER 2006

**Cherry Blossom Marketplace**  
SPRING 2006



## Lectures and Research Programs

### Lectures by Members of the Staff

**Benskin, Elizabeth.** "Art Museums and Teaching Artists." Chair of panel. National Art Education Association Conference, New York, NY, MARCH 15, 2007

**Chang, Joseph.** "A Reflective of the 100-Year History of Collecting Chinese Painting and Calligraphy at the Freer Gallery of Art." Montgomery Public Libraries, Bethesda Branch, Bethesda, MD, MARCH 17, 2007

\_\_\_\_\_. "Liu Guosong's Ink Painting and Its Position in the History of Chinese Ink Painting." Palace Museum, Beijing, China, APRIL 27, 2007

\_\_\_\_\_. "Who was Giuseppe Castiglione?," Embassy of Italy, Washington, D.C. JUNE 13, 2007

\_\_\_\_\_. "Important Chinese Painting and Calligraphy of the Song and Yuan Dynasties in American Public and Private Collections." Hong Kong Museum of Art, Hong Kong, JULY 13, 2007

\_\_\_\_\_. "Wu Changshuo and Bada Shanren." International Symposium on Wu Changshuo. Macao Museum of Art, Macao, SEPTEMBER 9, 2007

**Cort, Louise Allison.** "A Tosa Potter's Study Trip to Edo: Ceramic Research and Development in the Seventeenth Century." Swarthmore College, Swarthmore, PA, OCTOBER 11, 2006

\_\_\_\_\_. "A Tosa Potter Looks at Kyoyaki." Symposium, Examining Kyoto Ceramic Ware from Different Perspectives. Kyoto National Museum, Japan, NOVEMBER 11, 2006

\_\_\_\_\_. With Alice and Halsey North. "Contemporary Japanese Ceramics: New Visions and Evolving Traditions." Japan Society, New York, NY, DECEMBER 6, 2006

\_\_\_\_\_. "Parades." Asian-American Forum, Washington, D.C. DECEMBER 11, 2006

\_\_\_\_\_. "A Chinese Jar and the Greening of Momoyama Ceramics." Objects and Images: Exploring Visual and Material Culture in Japan. A Symposium Honoring the Work of Henry Smith. Columbia University, New York, NY, MAY 6, 2007

**Farhad, Massumeh.** "*Falnama* (Book of Omen)." School of Oriental and African Studies, London, England. NOVEMBER 9, 2006

\_\_\_\_\_. "*Falnama* (Book of Omen) and the Practice of Divination in the Islamic World." Chester Beatty Library, Dublin, Ireland. NOVEMBER 14, 2006

**Diamond, Debra.** "The Monumental and the Sublime: Yoga and Politics in Jodhpur Painting." University of Virginia, Charlottesville, VA, MARCH 15, 2007

\_\_\_\_\_. "Modernism and its Discontents." Conference moderator. Columbia University, New York, NY, MAY 25-26, 2007

**Glazer, Lee.** "Sculpture by Saint-Gaudens in the Freer." Saint-Gaudens Scholars Morning, Smithsonian American Art Museum, Washington, D.C. SEPTEMBER 7, 2007

**Gunter, Ann C.** "Tribute, Gifts, and Kingship in the Neo-Assyrian Empire." Brown University, Providence, RI, APRIL 19, 2007

**Hare, Andrew.** "The Care and Handling of East Asian Paintings and Books." Freer Gallery of Art, Washington, D.C. OCTOBER 31, 2006

\_\_\_\_\_. "The Care and Handling of East Asian Paintings and Books." Freer Gallery of Art, Washington, D.C. SEPTEMBER 6, 2007

**Koss, Kerith.** "Analysis of Persian Overglaze Painted Minai Ware." Fourth Forbes Symposium on Scientific Research in the Field of Asian Art, Freer Gallery of Art, Washington, D.C. SEPTEMBER 27, 2007

**Pecore, Joanna.** "Experiencing Cambodian Music and Dance: Resettlement and Resilience in the United States." Society of Ethnomusicology Annual Conference, Honolulu, HI, NOVEMBER 16, 2006

\_\_\_\_\_. "Art Museums and Teaching Artists." Panelist. National Art Education Association Annual Conference, New York, NY, MARCH 15, 2007

\_\_\_\_\_. "Encountering the Cosmos through Khmer Music and Dance." International Council for Traditional Music 39th World Conference, Vienna, Austria, JULY 7, 2007

**Smith, Jeffrey.** "Finding and Developing Educational Content in a Database." Spotlight on Digitization @ the Smithsonian conference, Washington, D.C. OCTOBER 30, 2006

**Ulak, James.** "Collecting Chinese Art and Antiquities: Hot Trade Heats Up." Panel member. American Bar Association spring meeting, Washington, D.C. MAY 4, 2007

**Vick, Tom.** "Reconstruction/Deconstruction: The Development of Postwar Korean Cinema." University of Michigan, Ann Arbor, MI, SEPTEMBER 27, 2007

**Wilson, J Keith.** "Korean Art Exhibitions in the United States." International symposium on Exhibiting Korean Art. National Museum of Korea, Seoul, South Korea, OCTOBER 18, 2006

\_\_\_\_\_. "Legacies: Charles Lang Freer (1854-1919) and the Enduring American Tradition of Support for the Arts." International symposium on Patrons and Patronage in the 21st Century: Perspectives for the Museum of East Asian Art. Museum für Ostasiatische Kunst, Berlin, Germany NOVEMBER 9, 2006

\_\_\_\_\_. "Xiangtangshan at the Freer Gallery of Art." Lecture at NEH Planning Conference, Smart Museum of Art, University of Chicago, Chicago, IL. JUNE 11, 2007

\_\_\_\_\_. "Bridging Epochs: Jade in the Early Bronze Age." International symposium on Nature through Jade. Art Gallery of New South Wales, Sydney, Australia SEPTEMBER 1, 2007

**Yonemura, Ann.** "Japanese Art at the Freer Gallery of Art and Arthur M. Sackler Gallery." College Women's Association of Japan, Tokyo American Club, MARCH 14, 2007

\_\_\_\_\_. "Hokusai's Nature: Kach in Block and Brush." Japanese Prints Study Day in conjunction with the exhibition *Feathers, Flowers, Talons, and Fangs: Power and Serenity in Japanese Nature Prints*. Rhode Island School of Design, Providence, RI, MARCH 16, 2007

**Yoshimura, Reiko.** "Japanese Rare Book Collection in North America: Current Status and History." Book Paths to Japan, from Japan: International Intellectual Exchange through Books symposium. Tenri University, Tenri City, Japan, JUNE 23, 2007

### Research Programs

#### ONGOING STAFF RESEARCH PROJECTS

**Chang, Joseph.** Continuing research on Chinese Song and Yuan painting and calligraphy (ninth to fourteenth century) in the Freer permanent collection.

**Chase, Ellen.** Conservation and technical study of Asian ceramics, including the materials and methods of Islamic Minai ware; and the development of methods to define areas of restoration on painted ceramics.

**Cort, Louise Allison.** Smithsonian Institution Scholarly Studies award (in collaboration with Leedom Lefferts) for research on ceramics in mainland Southeast Asia, based on field research and the Hauge Collection, Arthur M. Sackler Gallery; research on ceramics in southern Japan and ceramics in Kyoto as a center of ceramic production, use,

and distribution (two projects based on the Freer Gallery of Art collection); and research on patronage of Japanese ceramics in the seventeenth century.

**Diamond, Debra.** Continuing research on exhibition and accompanying catalogue on *Garden and Cosmos: The Royal Paintings of Jodhpur*; on the Freer's permanent collection of Mughal and Rajput paintings; and on yoga imagery in post-sixteenth-century India.

**Douglas, Janet G.** Characterization of textile ghosts and alteration on Chinese jades dating to the Shang dynasty; study of inlaid turquoise bronze and jade objects dating to the Shang dynasty; and petrographic study of Khmer sculpture of Koh Ker style.

**Farhad, Massumeh.** Continuing research on the *Falnama* (Book of Omen) and the practice of divination; research on portraiture in Persian manuscript painting.

**Glazer Lee.** Completed article on aestheticism and the art market at the turn of the twentieth century; ongoing research on correspondence between Abbott Thayer and Charles Lang Freer; collection research in preparation for reinstallation of American galleries in 2008 and an accompanying handbook; research on Dwight Tryon's pastel series "Seamoods" in preparation for an exhibition in 2008.

**Gunter, Ann C.** Research on Late Bronze and Early Iron Age ceramics from Kinet Höyük, Turkey; research on Middle and Late Bronze Age ceramics from Kilcanlar near Sardis, Turkey.

**Jett, Paul.** Ancient metalworking technology in China and West Asia, with an emphasis on silver, gold, and gilding.



PROGRAMS

**McCarthy, Blythe.** Study of Asian ceramics, including the materials and methods of Islamic Minai ware; the analysis of pigments on ancient Iranian ceramics, and the development of methods to define areas of restoration on painted ceramics. Thermal expansion studies of glass and cast bronze.

**Smith, Martha.** Survey of the prints and drawings by James McNeill Whistler in the Freer Gallery of Art; study of the characteristics of Islamic paper.

**Winter, John.** Study of East Asian paintings using scientific methods, funded by the Andrew W. Mellon Foundation; materials in Song and Yuan period paintings in the Freer Gallery of Art; and research on organic colorants in East Asian paintings.

Research Associate

**Elisabeth West FitzHugh**  
Conservation and Scientific Research

Fellows and Visiting Scholars  
Research Projects

**Cho, Ming-Yong.** University of Michigan Predoctoral Freer Fellow  
"How Land Came into the Picture: Rendering History in Fourteenth-Century Iran"

**Koss, Kerith.** Conservation and Scientific Research, Smithsonian Postgraduate Conservation Fellow.  
"Conservation and Study of Ceramic Vessels from the Ban Chiang Culture, Thailand, in the Collection of the Arthur M. Sackler Gallery"

**Reddy, Sita.** Smithsonian Postdoctoral HART Fellow."Yogic Bodies: The Art of Transformation"

**Takahashi, Dr. Yae.** Forbes Fellow, Conservation and Scientific Research. The Study of East Asian paintings using scientific methods, in particular the identification of organic colorants

in paintings, using HPLC, GC-MS, reflectance spectroscopy, and other methods (with John Winter)

**Tezcan, Dr. Hülya.** Curator of Textiles, Topkapı Palace Museum, Istanbul, Smithsonian Short-Term Visitor Program Scholar."Religious Silk Covers (*kiswas*) Created by Ottoman Sultans for the Ka'ba in Mecca"



## Design, Publications, and Website

Creativity and stamina were put to the test in the departments of design, publications, and the website during fiscal year 2007. Major loan exhibitions, such as *In the Beginning* and *Encompassing the Globe*, demanded both close attention to detail and an overall perspective when conceiving and implementing the proper placement and lighting of valuable works of art. Attracting museumgoers to the Freer and Sackler, directing the flow of thousands of visitors throughout the museums, and ensuring their understanding of the works on view required great planning and foresight, and these departments exceeded the challenge. Members of the design department produced installations that showed objects to their best advantage, met high standards of lighting and display, and complemented visitors' experiences in the galleries. Clearly designed and consistent graphics both within and beyond the museums' walls attracted visitors and enhanced their enjoyment of exhibitions and public programs. Designers were recognized for their outstanding work with awards from the American Association of Museums and the Art Directors Club of Washington.

Writing, editing, and producing exhibition materials, such as interpretative texts and object labels, educational guides, and materials for the offices of public affairs, education, and development, fell within the domain of the publications department. Also included are the production of the museums' quarterly calendar, program notes for the Meyer concert series, and the award-winning publication *Asiatica*. This fiscal year's busy exhibition schedule saw the design and publication of two major catalogues: *In the Beginning: Bibles Before the Year 1000* and the first volume of the three-part series *Encompassing the Globe: Portugal and the World in the 16th and 17th Centuries*.

Activities, exhibitions, and collections of the Freer and Sackler reached the global stage through the museums' popular website ([www.asia.si.edu](http://www.asia.si.edu)). More than 3,820,000 virtual visitors enjoyed the museums' collections and exhibitions through online contact. *In the Beginning* included online audio narration by the exhibition's curator Michele Brown. For *Encompassing the Globe* the website staff developed a feature in Google Earth that placed the artworks in their points of origin, traced key voyage routes, and showed sites of important political, cultural, and geographical events. Such interactive presentations enabled those around the globe to discover and appreciate Asian art through Freer and Sackler collections, exhibitions, and programs.

### Museum Publications

***In the Beginning: Bibles Before the Year 1000***. Edited by Michelle P. Brown. With essays by Michelle P. Brown, Harry Y. Gamble, Herbert L. Kessler, and Monica J. Blanchard. Washington, D.C.: Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, 2006.

***Encompassing the Globe: Portugal and the World in the 16th and 17th Centuries. Volume 1***. Edited by Jay A. Levenson. With contributions by Diogo Ramada Curto and Jack Turner. Washington, D.C.: Arthur M. Sackler Gallery, Smithsonian Institution, 2007.

### Publications by Members of the Staff

**Cort, Louise Allison**. "Women in the Realm of Clay." In *Soaring Voices: Contemporary Japanese Women Ceramic Artists*, 68–73. Shigaraki, Japan: Toge no Mori, 2007.

\_\_\_\_\_. "Pots and Jars along the Mekong." 2007 *Smithsonian Folklife Festival* (JUNE 2007), 20–21.

\_\_\_\_\_. "A Kenzan Incense Burner." *Studio Potter* 35, no. 2 (JUNE 2007), 48–50.

\_\_\_\_\_. *The Tani Kiln Site in Cambodia*. Ed. Yoji Aoyagi and Tatsuo Sasaki. English translation, pp. 157–216. Tokyo: Rengo Shuppan, 2007.

**Douglas, Janet G., and Sorena Sorensen**. "Mineralogical characteristics of Khmer stone sculpture in the Bayon style." In J. G. Douglas, Paul Jett, and John Winter, eds., *Scientific Research on the Sculptural Arts of Asia: Proceedings of the Third Forbes Symposium at the Freer Gallery of Art*, 115–24. Washington, D.C.: Archetype Publications in association with the Freer Gallery of Art, Smithsonian Institution, 2007.

**Douglas, Janet G., Paul Jett, and John Winter, eds.** *Scientific Research on the Sculptural Arts of Asia: Proceedings of the Third Forbes Symposium at the Freer Gallery of Art*. Washington D.C.: Archetype Publications in association with the Freer Gallery of Art, Smithsonian Institution, 2007.

**Farhad, Massumeh**. "Isfahan XI. School of Painting and Calligraphy." In *Encyclopaedia Iranica*, vol. 13 (2007), 40–43.

**Gunter, Ann C.** "Charles Lang Freer's Biblical Manuscripts." In *In the Beginning: Bibles Before the Year 1000*, ed. Michelle P. Brown, 6–9. Washington, D.C.: Freer Gallery of Art and Arthur M. Sackler Gallery, 2006.

**Hare, Andrew**. "Guidelines for the Care of East Asian Paintings: Display, Storage, and Handling." *Paper Conservator*, Institute of Paper Conservation, vol. 30 (2006), 73–92.

**Jett, Paul, Lynn Brostoff, and Laure Dussubieux**. "Technical study and elemental analysis of Chinese gold from the Late Eastern Zhou Period." *Scientific Research on the Sculptural Arts of Asia: Proceedings of the Third Forbes Symposium at the Freer Gallery of Art*, 53–62. Washington, D.C.: Archetype Publications in association with the Freer Gallery of Art, Smithsonian Institution, 2007.

**Ulak, James**. "A Decade of Remarkable Growth: Acquisitions by the Freer and Sackler Galleries." *Apollo, The International Magazine for Collectors* (NOVEMBER 2007).

**Winter, John**. "Surface decoration on the limestone sculptures from Qingzhou, Shangdong Province, China." *Scientific Research on the Sculptural Arts of Asia: Proceedings of the Third Forbes Symposium at the Freer Gallery of Art*, 165–73. Washington, D.C.: Archetype Publications in association with the Freer Gallery of Art, Smithsonian Institution, 2007.

**Winter, John, and Elisabeth West FitzHugh**. "Pigments Based on Carbon." In *Artists' Pigments: A Handbook of Their History and Characteristics, Volume 4*, 1–37. Washington, D.C., and London: National Gallery of Art and Archetype Publications, 2007.

**Yang Junchang, Paul Jett, Tianien Zhang, and Yan Ding**. "A Technical Study of Gold and Silver from Shenheyuan, Xi'an, Shaanxi, China, dating to the Warring States Period." *National Palace Museum Monthly on Chinese Art*, no. 291 (2007), 114–22.

**Yang Junchang, Paul Jett, Zhao Xi Chen, and Michelle Taube**. "The Silver Wire of the Tang Dynasty: Technical Analysis and Research." *Archaeology and Cultural Relics*, no. 6 (2007), 106–109.

**Yonemura, Ann**. "Bukan, Kanzan and Jittoku." In Gregory Levine, Yukio Lippit, and Yoshiaki Shimizu, *Awakenings: Zen Figure Painting in Medieval Japan*, 108–11. New York: Japan Society, 2007.

### Scholarly Publications

*Ars Orientalis*, volume 34 (2004), a thematic issue devoted to artistic interaction in the Indian Ocean, was published in June 2007. The Freer Gallery of Art and the University of Michigan have reached an agreement with JSTOR for electronic archiving of back issues of *Ars Islamica* and *Ars Orientalis*.

The second volume of the recently revived Freer Gallery of Art Occasional Papers (new series) is scheduled for publication in the spring of 2008. *James McNeill Whistler in Context: Essays from the Whistler Centenary Symposium*. University of Glasgow, 2003 is edited by Lee Glazer, Margaret F. MacDonald, Linda Merrill, and Nigel Thorp, and it contains thirteen contributions by an international group of scholars.



## SERVICES

### Library Services

#### Library Services

The Library acquired a total of 3,272 monograph volumes from October 2006 to September 2007. Of the total, 2,482 volumes were purchased and 790 were acquired through the gift/exchange program. Among the gift titles, 517 volumes were through the Japan Art Catalog Project, in which the Library is an official depository in the United States for art exhibition catalogs published in Japan.

In addition, the Library hosted the workshop "Japanese Illustrated Books and Woodblock Prints, 1615–1868" as part of the 2006 University of Virginia Rare Book School programs. This third annual event was held October 23–27, 2006. Dr. Ellis Tinios, Honorary Lecturer at the University of Leeds, Research Associate at the University of London, and Special Assistant at the British Museum, served as the primary lecturer.

During the 2007 fiscal year, the Library prepared to migrate data from its stand-alone library database to that of the Smithsonian Institution Libraries (SIL). Catalog records are no longer downloaded into Innopac, the Freer and Sackler Library local database. Instead, they are now downloaded to SIL's Horizon system. All of the bibliographic records will be migrated to the Horizon system by the end of 2008.

Librarian Reiko Yoshimura had the honor of being one of seven North American participants who took part in the Tenri Antiquarian Materials Workshop, a workshop on Japanese rare books that was held at Tenri University in Tenri City, Nara, Japan (JUNE 18–22).

#### Significant Acquisitions

The Library purchased *Fukkokuban NIPPON [Reprint NIPPON]* (Kokusho Kankūkai, 2002), which is a faithful reprint of a photography journal published in English and Japanese. The journal was originally published from 1930 to 1944, when the Japanese were refining their photography techniques and hoping to introduce Japan to the Western world. Today, *NIPPON* is considered an outstanding resource for studying Japan's contribution to the history of modern photography, editorial and graphic design, and photojournalism in the early twentieth century. Editorial board members included celebrated photographers and graphic designers, such as Domon Ken (土門拳) and Kamekur Yūsaku (亀倉雄策). The purchase was made possible by a generous grant from the Ellen Weedon Foundation.

The Library also purchased a facsimile reprint edition of Sir Austen Henry Layard's *Monuments of Nineveh: From Drawings Made on the Spot* (Gorgias Press, 2004), a limited edition (500 reprinted) of this classic work. It was originally published in London by John Murray in 1853.

### Archives and Slide Library

#### Exhibitions

A platinum print photograph taken by Alfred Stieglitz of Charles Lang Freer's assistant Katharine Rhoades was lent to the Georgia O'Keeffe Museum in Santa Fe for the exhibition *Georgia O'Keeffe and the Women of the Stieglitz Circle*. The exhibition also traveled to the High Museum of Art in Atlanta and the San Diego Museum of Art.

#### Management

This year great progress was made in managing the physical collections. A multiyear collections inventory was completed, resulting in a master database that identifies collection location, extent, and physical size. Drawing on this project, Archives staff will undertake an ambitious reorganization to bring together related collections and maximize space for future acquisitions.

A thorough survey of the photographic holdings identified collections in need of conservation measures and led to the transfer of many of the sensitive collections into the Archives' cold storage vault. A comprehensive survey and preliminary catalog of the Archives' diverse holdings of nineteenth-century photographs of South Asia were also undertaken. The resulting database allows searches for subject and photographer across disparate collections.

#### Research

Rev. Geoffrey G. Drutchas is researching the papers of Charles Lang Freer to investigate the roles that Senator James McMillan and Charles Moore played in influencing Freer's choice of Washington over Detroit as the ultimate home for his collection. Their friendships underscore the importance of the Freer Gallery in anchoring McMillan's plan for the National Mall and creating the capital city's monumental core. Rev. Drutchas' research will appear in his upcoming book *Three Men and A Legacy: How the Freer Gallery Found Its Place on the National Mall from America's Midwest*.

Professor Margaret F. MacDonald of the University of Glasgow is currently developing an online project documenting the etchings of American artist James McNeill Whistler. The project is based in part on Freer's extensive correspondence and numerous purchase vouchers.



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Unless otherwise noted, all photographs are by John Tsantes, Neil Greentree, or Robert Harrell.

**Cover:** Seen through the lens of a Deardorff camera: Oribe ware ewer with designs of blossoming plum branches and various geometric motifs, Japan, early 17th-century, stoneware clay with Oribe copper-green glaze and iron pigment under colorless glaze, Purchase, F1969.21a-b.

**Director's Letter:** Installation shots from *Wine, Worship, and Sacrifice: The Golden Graves of Ancient Vani and Muraqqa'*: *Imperial Mughal Albums from the Chester Beatty Library, Dublin*; courtesy Freer and Sackler photographers.

Details: (left) Gold pectoral and tubular beads, Vani, 4th century B.C.E., Georgian National Museum; (right) detail from the Late Shah Jahan Album, India, ca. 1640–58, Chester Beatty Library.

In 07B.32; detail of *Jahangir Holding a Globe* (verso), calligraphy by Mir Ali, Iran or Bukhara, Uzbekistan, ca. 1505–45, Chester Beatty Library, In 07A.14b.

**Details:** Jade disk, China, Eastern Han dynasty, 2nd century C.E., Gift of Charles Lang Freer, F1916.155. Puppets and Photo Shop courtesy of Freer and Sackler photographers. Yang Fudong, *Stills from Seven Intellectuals in Bamboo Forest, Part I* (2003), courtesy of the artist and Shangart Gallery, Shanghai. Gifts for the Tsar, courtesy of the Kremlin Armory, Moscow.

**Chester Beatty:** Paintings and photographs courtesy of The Trustees of the Chester Beatty Library, Dublin. Painting details: *Salim Kills a Rhinoceros* and a *Lion*, from the Shikarnama Album, ca. 1600–04, CBL In 50.1. *Jahangir Holding a Globe* (verso), calligraphy by Mir Ali, Iran or Bukhara, Uzbekistan, ca. 1505–45, Chester Beatty Library, In 07A.14b. *A Courtier in a Gray Coat with Hanging Sleeves*, by La'i Chand, from the Late Shah Jahan Album, India, ca. 1650, CBL In 07B.29. *Jujhar Singh Bundela Kneels in Submission to Shah Jahan*, by Bichitr, from the Minto Album, India, ca. 1630, CBL In 07A.16. *A Courtier in a Purple Jama and Orange Turban and Raja Bikramajit Wearing a Purple Jama, Shawl, and Striped Trousers*, from the Late Shah Jahan Album, India, ca. 1640–58, CBL In 07B.22 (left) and In 07B.32 (right). *Jahangir Shoots the Head of Malik Ambar*, by Abu'l-Hasan, from the Minto Album, probably Ajmer, India, ca. 1616–20, CBL In 07A.15. An opening in a *Divan* (Collected poems), by Shahi (d. 1453), probably Bukhara, Uzbekistan, mid-16th century, CBL Per 257, flyleaf and f. 1a. Opening folio of *Tuhfat al-ahrar* (Gift of the Free), by Jami (d. 1492), CBL Per 215, flyleaf and f.1a. A composite arrangement from the *Gulshan Album*, India, ca. 1600–18, CBL In 47.12a. Panel of calligraphy, from the *Gulshan Album*, Iran, probably 16th century, folio and borders, India, ca. 1600–18, CBL In 47.12b. Panels of calligraphy from the Late Shah Jahan Album, calligraphy by Mir Ali (act. ca. 1505–45), Iran or Bukhara, Uzbekistan, ca. 1505–45, folios and borders, India, ca. 1650–58, CBL In 07B.37. *Mu'in al-Din Chishti Holding a Globe*, by Bichitr, from the Minto Album, India, ca. 1610–18, CBL In 07A.14a. Border detail from *Raja Udai Singh in a Gold, Flowered Jama*, by Payag, from the Late Shah Jahan Album, India, ca. 1640–50, folio and borders, India, ca. 1650–58, CBL In 07B.34. *Jahangir Holding a Globe*, by Bichitr, from the Minto Album, India, ca. 1614–18, folio and borders, India, ca. 1620–40, CBL In 07A.5b. *Raja Udai Singh in a Gold, Flowered Jama*, by Payag, from the Late Shah Jahan Album, India, ca. 1640–50, CBL In 07B.34.

**Grave 24:** All objects are from the Georgian National Museum (GNM): *Appliqué of Pan*, Asia Minor?, 2nd century B.C.E. Statue of a youth, 1st century B.C.E.; Silver drinking cup, Greece or Anatolia, 3rd century B.C.E.; Appliqués, Vani, 5th–4th century B.C.E., GNM 11-974:31; Headdress ornament, Vani, 4th century B.C.E., GNM 1-2005:1; Temple ornaments, Vani, 4th century B.C.E., GNM 31-2006:18a-b; Pectoral, Vani, 4th century B.C.E.; Silver spoon, Iran or Asia Minor, 5th century B.C.E., GNM 10-975:104; Pectoral on a brooch; Tubular beads with swastika granulation, Vani, 4th century B.C.E., GNM 1-2005:2a-c; Decoration of a shroud,

Vani, 5th century B.C.E., GNM, 10-975:72; Amphora, Colchis, 4th century B.C.E.; Pair of bracelets with ram's head finials, Iran?, 5th century B.C.E., GNM 10-975:62a-b; Silver diadem, Vani, 5th century B.C.E. Photo of wall; landscape and excavated pot; and excavation shots courtesy of the Georgian National Museum.

**Yellow Mountain:** All paintings from the Freer collection; Album pages from *Landscapes for Mr. Liweng, Xuezhuang*, (d. ca. 1718), China, Qing dynasty, December 18, 1695, F2001.4a-s; *Cloudy Valley Retreat in the Yellow Mountains*, Hongren (1610–1664), China, Qing dynasty, mid-17th century, F1965.13. All photographs © Wang Wusheng. Poem on p. 36 translated by Jonathan Chaves.

**Y.Z. Kami:** Photographs of the artist and the Sackler installation by Robert Harrell.

Photographs of the artist's studio by Robert McKeever/Gagosian Gallery.

**Tryon/Sugimoto:** Tryon photographs and sketch-book images courtesy of the Archives of the Freer and Sackler Galleries. Paintings by Dwight William Tryon (American, 1849–1925) from the Freer collection: *Northeast Wind*, 1915, F1916.124; *Moonlit Sea*, 1915, F1916.121. Photographs by Hiroshi Sugimoto (Japanese, b. 1948) from the Sackler collection: *Boden Sea/Utwill*, 1993, S1994.7; *Black Sea/Ozuluce*, 1991, S1994.8; *Tyrrhenian Sea/Scilla*, 1993, S1994.6.

**Yokohama:** All prints donated to the Sackler by William and Florence Leonhart. *Picture of the Newly Opened Port of Yokohama in Kanagawa*, Hashimoto Sadahide (1807–1873), Japan, Edo period, 1860, S1998.52a-c; *Picture of Western Traders at Yokohama Transporting Merchandise*, Hashimoto Sadahide (1807–1873), Japan, Edo period, 1861, S1998.55a-e; *The Buddhist Temple Asakusa Kinryuzan*, Utagawa Hiroshige II (1826–1869), Japan, Edo period, 1861, S2007.2a-c; *Painting and Calligraphy of Fifty-three Stations: Distant View of Yokohama and Kanagawa in Bushu (Modern Musashi Province)*, Yoshimune Isshosai (1817–1880), Japan, Meiji era, 1872, S1998.90; *A Dutch Procession*, Japan, ca. 1840, S2007.25; *Complete Picture of the Newly Opened Port of Yokohama*, Hashimoto Sadahide, Japan, Edo period, early 1860s, S2007.5a-j; *Reception of Commodore Matthew C. Perry's Squadron at Uraga*, Japan, Edo period, 1853, S2007.15a-b; *Picture of a Mercantile Establishment in Yokohama*, Hashimoto Sadahide, Japan, Edo period, 1861; *Picture of a Salesroom in a Foreign Mercantile Firm in Yokohama*, Hashimoto Sadahide, Japan, Edo period, 1861, S1998.44a-c; *Famous Elephants Imported from India at Play*, Kawanabe Kyosai (1831–1889), Japan, Edo period, 1862, S2007.1. Photographs from the Nancy and Henry Rosin Collection, Archives of the Freer and Sackler Galleries: p. 47, *Motomachi Yokohama* (1860–ca. 1900), Japan, photographic print, hand coloring, AR272; p. 48, *Honcho Dori, Yokohama* (after 1881), Kusakabe Kimbei (1841–1934), Japan, photographic print with hand coloring, AR391; p. 49, *Greetings for newcomers on the pier alongside the Pacific Mail S.S. "China"* (1904 or earlier), Japan, Underwood and Underwood publisher, photographic print, stereograph, AR510; p. 50, *View of Yokohama from a rooftop* (1860–ca. 1900), Ueno Hikoma (1834–1905), Japan, photographic print, AR076.

**Focus:** Pictures at a Restoration and Jason Freitag by Neil Greentree. *The Rajtilak Darbar of Marahaja Man Singh* by Armadas Bhatti, opaque watercolor on paper, courtesy Mehrangarh Museum Trust, India. Friends Abroad courtesy of Julian Raby. Passage 2 India by Robert Harrell.

**Endnote:** Drawing by Sir Edmund Hillary, Archives of the Freer and Sackler Galleries. Photograph of Hillary by Popperfoto, courtesy of Getty Images, Inc. The Everest Trail, © John Van Hasselt/Corbis.



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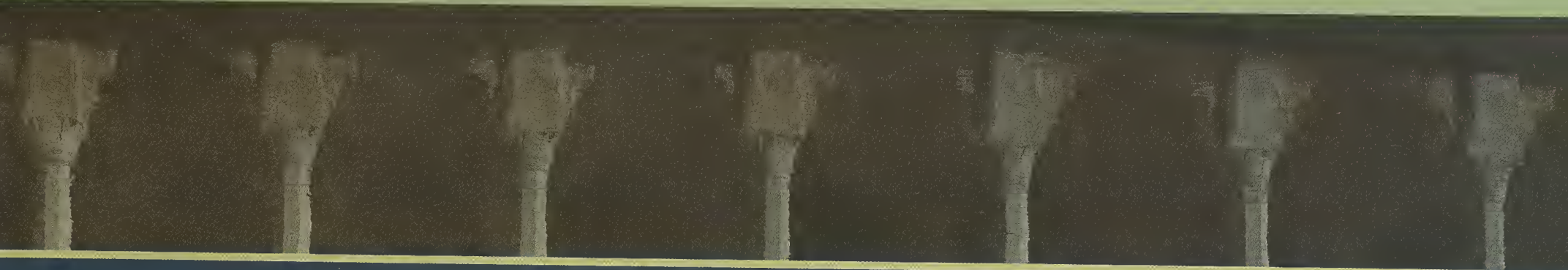
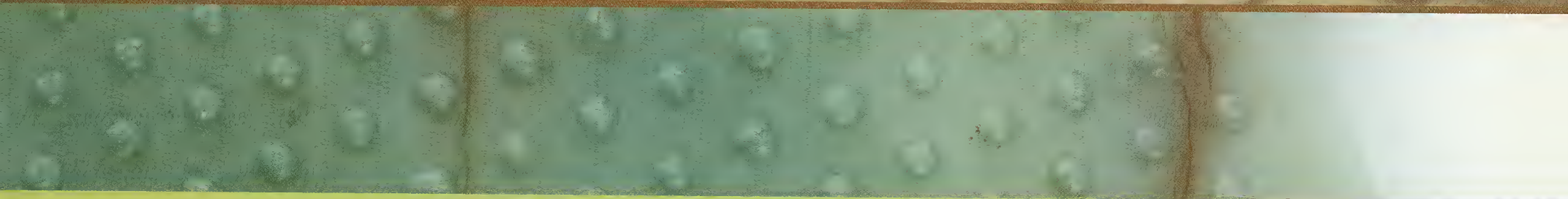
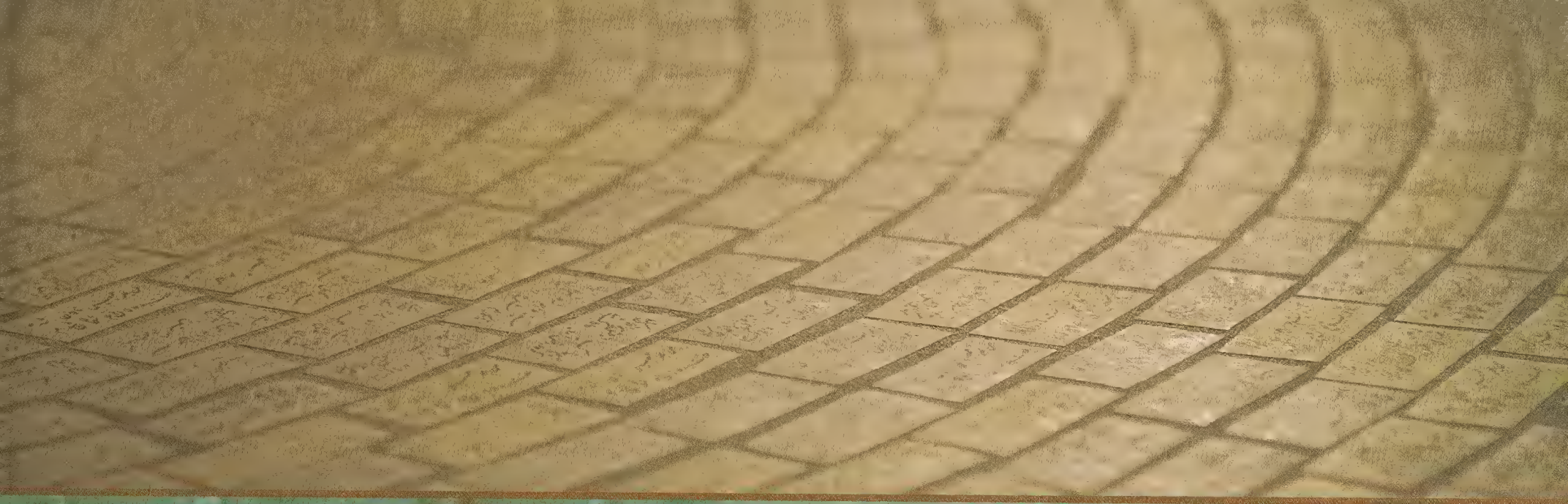
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*Asiatica* is published annually by  
the Freer Gallery of Art and Arthur M. Sackler  
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